ADVERTISING

ITS PROBLEMS AND METHODS

JOHN H. SOVER

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BY

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WITH A CHAPTER ON MARKET ANALYSIS BY

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ILLUSTRATED

D. APPLETON AND COMPANY

NEW YORK LONDON

1926

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PRINTED IN THE UNITED STATES OF AMERICA

PREFACE

American Indians, in their primitive wisdom, recognized the distinction between a Sachem and a Chief. The former was the man of counsel, the thinker, the leader through intelligence; he gave direction to the Chief, who was the man of action. In tales of Indian life the Chief seems all important, for he serves well the purposes of the drama. But at the hub of the whirl of village life stands the Sachem, observant, critical, dispassionate, ingenious.

Application to advertising is direct. Emphasis upon its speed, its dynamic power, the directness of its stroke, is the "shop talk" of the professional and the "sales talk" of the solicitor; it is the obvious. But the potential power of advertising is far greater. Coöperative use of scientific method will make it an ethical power in the economic and social world. The Sachem has an essential place in the future of advertising. It is this concept which is the working theme of this book.

It is hoped that the book may be of encouragement to the business man in developing an increased understanding of advertising and critical interest therein. He can make his contribution by insisting upon the use of the same method in advertising that has proved so successful in production.

For the student the book is designed as a stimulant toward scientific procedure, more than as a book of facts; for facts are relative, and while one setting is being memorized, the scene is shifted. The student should make his study an analysis of current advertising; he should pull down and rebuild unceasingly.

The text has been developed during several years of teaching at Columbia University and the University of Denver. It has received the benefit of use in several other colleges and high schools as well. The material has been used as a basis for thirty-, forty-five-, and sixty-hour courses. The discussions of the book have

as main purpose the critical analysis of current advertising practices and the formulation of guiding principles of method. The student has constantly been asked not alone to test current practice in the light of principles established in the text, but to test these principles as well. With this in mind, problems, short but comprehensive, have been suggested at the close of each chapter. The greater the time available for practical work, the more importance should be attached to these problems. The laboratory is the most efficient teacher.

The choice of sequence of subjects has been made with the thought that the student should see first the relation of advertising to the rest of his world and to scientific method; that he should then observe the functioning of the advertising department and agency as typical practitioners. Subsequent steps go further into the detail of actual practice. This accounts for the emphasis upon the preparation of copy, illustration and layout, and the analysis of mediums.

The author's indebtedness carries to every associate in business and in education; to every book and article that has left an impression; to every piece of copy and layout he has been required to prepare; to every student who has coöperated in the class room.

More specifically, he is appreciative of the critical reading by Prof. H. C. Peterson, Crane Junior College, Chicago, of the chapters on copywriting; of the coöperation in discussion and experiment of Mr. Richard B. Franken, New York University; of the encouragement and practical suggestions of Mr. Maxwell Geffen, Select Printing Company, New York City; of the reading by Dr. Harold E. Jones, Columbia University, of the author's references to psychology; of Mr. Percival White's stimulating interest in the whole subject, and his contribution of a chapter on "Market Analysis as a Basis for Advertising"; and of the constant checking and improvement of the manuscript by Ebba M. Cover.

J. H. C.

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INTRODUCTION

MARKET ANALYSIS AS A BASIS FOR ADVERTISING

In the bringing of goods from producer to consumer, a number of essential processes are encountered. The chief of these processes, or "marketing functions," are: (1) assembling and grading; (2) storing; (3) transporting; (4) financing and risk taking; (5) demand creating; and (6) merchandising. Advertising (identified with "demand creation") is only one of these mutually dependent steps, and consequently an understanding of the entire phenomenon of marketing is essential to a grasp of advertising principles.

Plan and Purpose of Market Analysis

Although advertising has become a factor of great importance in modern business, it must be recognized as a secondary, or facilitating, process, serving to increase the volume and the speed with which goods are marketed. The entire procedure of marketing a given product, therefore, must be thought out to its logical conclusion, and all its steps planned, before the details of advertising can be attended to. Some companies have not had the wisdom to do this. Since, to the minds of their managers, advertising seemed the first visible step to be taken, they pro-

ceeded to lay out an entire advertising program, heedless of the other marketing functions. Such a course of action ordinarily results in failure.

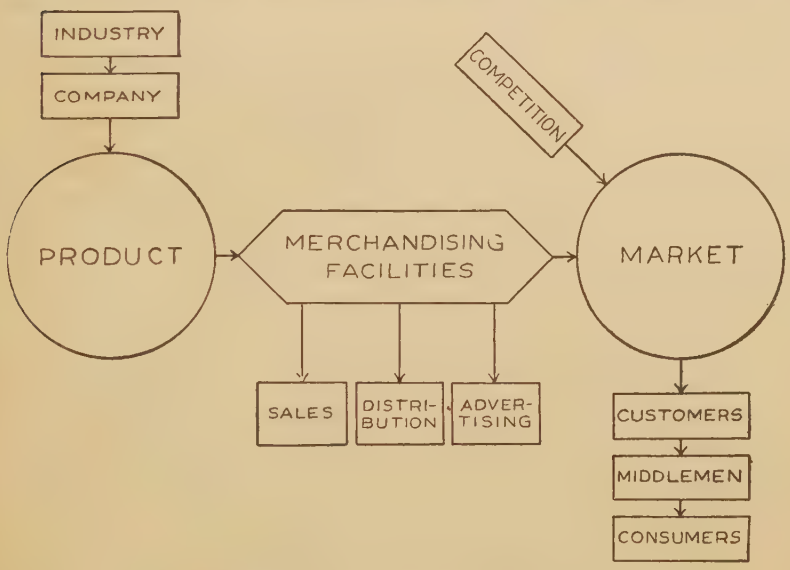
Market analysis is the only scientific method of preparing for the marketing campaign, and hence for the advertising program. The market analysis is of especial importance to the advertising man, first, because in point of time advertising activities usually precede the making of other marketing arrangements, especially in the case of new products; the pioneering of new fields must accordingly be done before the advertising is planned. Secondly, market analysis is vital to advertising because advertising, being a profession, is usually handled by professional specialists, who in many cases undertake the demand-creating function for several different companies. These men cannot be expected (except by means of a market survey) to be conversant with the marketing problems of a given concern.

Scope of Market Research

Theoretically, the market analysis should be as wide in scope as is the market itself. It should examine into every aspect of the process of bringing the merchandise and the market together. The market analysis is primarily an exploration of all fields which can absorb a given product, and an investigation of that method of distribution which appears best adapted to the situation. When effectively done, however, the market analysis is something more than a mere analysis. It is also a marketing plan. In practice, the men who make the study of the market are men qualified to prescribe the logical method of reaching it in the most effective manner. Hence the market analysis is a constructive plan used as the basis for the selling and advertising programs.

Since the mechanism of marketing, as it is now to be

found in most lines of industry, is an extremely complex and delicate affair, conducted in a manner which has been the outgrowth of slow development and tradition, and often without regard to the efficiency and economy which are to be observed in production, the ground which must be covered by the market survey is extensive. Hence the study of markets is an extremely difficult problem, calling, on



SCOPE OF MARKET ANALYSIS

the one hand, for an engineering grasp of markets as an entity having structure and form as tangible as are found in manufacturing, and, on the other hand, requiring a knowledge of the practical and human aspects of the selling process. It is difficult to apply to markets the definite methods and practices of engineering and of the physical sciences. It is necessary, rather, to make use of the technic and the viewpoint of the economist and sociologist.

To sum up, although it is impossible to delineate a

market with great definiteness, it is highly desirable to obtain as clear and concise a conception of the marketing structures as possible. On page 3 is an attempt to map out some of the more important features of the market, as normally examined during the course of a survey.

It will be seen that the three main considerations are the product, the market, and the means for bringing the product to the market, *i.e.*, the merchandising facilities. Other factors, such as the company manufacturing the product, the industry of which the company is a member, competition, customers, middlemen, and the sales, distribution, and advertising facilities—all these topics must be reviewed, since each has a vital bearing on the triad of fundamental marketing elements.

Technic of Market Research

The task of analyzing a market does not differ essentially from the scientific approach to any other field. As elsewhere, the four classic processes of observation, comparison, generalization, and test are employed. First, then, it is necessary to gather the facts regarding the market, making sure to allow for all relevant considerations and to discriminate accurately between the essential and the nonessential. Second, it is necessary to compare these facts one with another and with certain standards; this enables the surveyor to make measurements. Third, the facts as measured must be interpreted, that they may serve as the guide for policies of action. Fourth, the generalizations must be tested, to determine whether they hold true. This, briefly, is the application of the scientific method to marketing.

Markets may be viewed, of course, in various lights; in fact, every science (and particularly every social science) may be employed to some extent in investigating a market. There are three approaches, however, which are mainly employed: first, the economic approach; second, the psycho-

logical approach; and third, the statistical approach. Regardless of the method of attack used, due allowance must be made, of course, for the practical everyday business strategy and business practice of which the academician is likely to be ignorant. This applies particularly where changes in the accepted manner of doing things are to be a part of the recommendation.

Markets partake of the essence of economics. Economics deal with production, consumption, exchange, and distribution, and each of these four elements has an immediate bearing upon marketing. In the analysis of markets, a grasp of economics is therefore necessary. Perhaps it is even more necessary here than it is when dealing with other phases of business activity, except possibly finance; for the marketing analyst is concerned with widespread factors, whole industries, extended fields of commerce, with consumers at large, and the fundamental trends of commerce.

In addition to his economic background, the market surveyor must understand psychology. He must know how people react to certain stimuli, how they are affected by various environments, and, in short, what their entire mental behavior is with respect to the product dealt with.

Psychology is useful because it gives an acquaintance with consumers and others as individuals. But statistics are also necessary in order to make it possible to evaluate consumers as a whole, that is, as a market. Thus, psychology gives a qualitative analysis of marketing data, while statistics give a quantitative conception of them.

Who Should Conduct the Survey?

From the above it may be seen that the qualifications of a man capable of conducting market research are not commonly met with. He must have an understanding of the scientific method, he must be trained in research technic, and he must be able to employ intelligently at least three

sciences of a high order. In addition, he ought to have had actual experience in selling and advertising. The difficulty of finding men of this caliber is largely responsible for the fact that market research has not as yet been adopted more widely, even by those companies to whom its theoretical advantages are known.

Men capable of conducting market surveys are to be found, however, connected with various organizations whose business it is to deal with marketing problems. Some of these men devote themselves entirely to the practice of market research as professional marketing counselors. Others are in the employ of advertising agencies, for the reason that the agency business of to-day can hardly move forward without the aid of a market research staff, either as an integral department of its organization or serving it under a retainer. In addition to these facilities for conducting market research, it is also carried on by manufacturing companies themselves; and this is a desirable arrangement in case there is enough commercial research work to justify engaging the services of an expert.

Marketing experts who undertake the solution of the problems of a given company start their survey by making a *product analysis,* that is, a study of the product of the company. First, they examine the special characteristics of the product; second, they find out what sort of person is the logical user of that product; and third, they determine the best methods of advertising and selling that product to that consumer.

Marketing specialists may be divided into two classes. The first class are those who work in the manner just described. They are employed directly or indirectly, by companies offering a product for sale. Here the plan of attack is direct, simple, and straightforward. They begin with the specific and work toward the general. Their emphasis is upon the psychological approach to the consumer.

But this method of research is not to be employed in cases where the market is the primary consideration and where the products to be absorbed by that market are of secondary importance. The frequent necessity for making studies without regard to individual products has given rise to a second class of marketing specialists. Their approach is of necessity less simple and less direct. They observe consumers, for the most part, *en masse*. Their approach is statistical rather than psychological. Mass surveys of markets are often highly successful, due partly to the fact that the statistical approach is better understood than the psychological approach, and partly to the fact that those enterprisers who are attempting to promote the potentialities of a market, such as general periodicals, must depend upon statistics of their "coverage" to sell their "white space." Mass surveys are also made of industrial and community fields. Trade journals make surveys of industries in order to show the manufacturer the advantage of advertising his product to the market which their readers comprise; while newspapers make surveys of their communities to show the advertiser the value of developing their territory as a market. Universities have also conducted valuable community surveys. Chambers of commerce, trade associations, and the government sometimes engage in market research.

Procedure of Market Research

Information as to markets may be obtained either from internal or from external sources—either from the company itself or from outside. It is common practice to make a *preliminary survey* before going to the expense of a protracted investigation, and here the internal sources are especially valuable. As the survey becomes more extended, however, external sources must be tapped.

The three common methods of obtaining marketing data are by interviews, by questionnaires, and by bibliographical

study. It is usual to do bibliographical work first, consulting published literature, such as books, magazines, trade journals, and other references which the company's library should normally contain. Sales records, reports, and other company documents usually contribute further facts.

Interviews are relied upon to develop the newer fields of investigation and to indicate the next lines of constructive endeavor. Interviews are had with company executives, with customers of the company, with competitors, and with various authorities on the subject at issue. These are followed later by interviews with selected consumers or users of the product. Once the general lines of the investigation have been clearly established, questionnaires are useful, especially for obtaining a wide consensus of fact or opinion. Questionnaires are sent out, usually by mail, to a selected list of consumers or others.

There are still further methods of securing marketing data, such as by conducting psychological tests. These are particularly useful where advertising is concerned.

As the results of observations come in to the man in charge of the research, he classifies them, usually in accordance with the general scheme indicated in the diagram on page 3. All facts must, of course, be in written or graphic form, since only in this way may they be assembled and compared.

After the data have been arrayed and compared, qualitatively and quantitatively, generalizations may be made. The conclusions drawn often show a marked preponderance of evidence on any given point. Indeed, unless the weight of evidence is such as to give such preponderance, great caution must be exercised in formulating a judgment. Methods of market research are still too crude to permit of fine shades of differentiation.

Conclusions are drawn from the data, and the general meaning of the facts revealed is made clear. From the

facts thus interpreted the market engineer proceeds to build certain recommendations, and here his ability to plan and to formulate practical business policies is brought into play. His findings, complete, with evidence and exhibits to substantiate every step, up to his final conclusions and recommendations, are embodied in a report. This report is used as the immediate point of departure for advertising, selling, and other marketing arrangements.

There is one further step in the procedure of market research. That is testing. It is here that the greatest opportunity and need for advancement lie. No research can be called scientific which does not provide for a checking of results. So far, most market analysts have contented themselves with having the marketing plan put into actual operation and seeing whether it succeeds or fails. This is, of course, the supreme test of any business plan; but it involves undue risk, since the speculative factor can, by careful research, be reduced.

Probably the best solution to this problem that can be called practical is that of the so-called test campaign. In such a campaign a small territory is used for experimental purposes. The plan that has been developed as a result of the market survey is put into action in this territory, allowance being made, of course, for the narrower conditions which exist there. The test campaign is used for trying out advertising and selling programs on a laboratory basis.

Another method of testing which is less expensive but less certain is the referendum plan. Under this plan the results of a survey, or the findings of an investigation, or even a proposal for action, is referred to a selected group of men who are qualified to pass judgment upon it. In other words, the plan is put to a vote. In this manner it has sometimes been possible to get the consensus of opinion of the leading men in an entire industry, and to accept their

decision on the point at issue instead of accepting the decision of a few men gathered round a conference table.

Product Analysis

The first step in product analysis is to write out a complete exposition of the characteristics of the product—its construction, its use, its advantages, and, in short, whatever features might have a bearing upon the problem of marketing it. The product is a determining factor in the entire marketing situation. Production, purchasing, and selling departments all exist, and exist in the form which each has taken, solely because they serve a certain function in turning out the product.

When we speak of products, intangibles as well as tangibles are included. A service such as transportation may be regarded as a product for purposes of market research. Whether tangible or otherwise, however, the product must be thoroughly analyzed: Is it a necessity or a luxury? Is it a single product or a member of a family of products? Is it a new product or an old one? Is there danger of its being superseded? Is it protected by patent? Is it used by men or by women? All such questions must be investigated. Packaging, trade-marks, slogans, and points which have a definite merchandising value are now considered; and it is apparent that these are especially important to the advertising man. In fact, the product analysis, as revealed during the market study, serves as the basis for the advertising campaign.

The market surveyor must go deep in his study of the product. He must know how it is made, and this calls for an analysis of the manufacturing organization behind it. In fact, a close study of the entire company must be made, since its organization is sure to have a bearing on the marketing problem. It is not enough to determine whether the company's product fits the market; the com-

pany's own fitness for undertaking the marketing function is of equal importance.

The Industry and Competition

The industry of which the company is a member is ordinarily the first external factor with which the surveyor comes in contact. A study of the industry makes it possible to establish the exact status of the company and its relation to other companies. Fortunately, it is possible without much effort to obtain data as to the volume of production of an industry, the number of people engaged in it, and the economic trends in the industry, such as the tendency for companies to integrate or disintegrate, or to localize in a given territory, or to undergo changes in their methods of distribution. All these broad facts lend perspective to the study of a product and its chances of success in the "open market."

The other companies which go to make up the industry must come under observation also, because they constitute the primary element of competition. Competition is usually a controlling factor in marketing. In analyzing it, the bases of competition, such as the price of the product, the size of the competing companies, their location, the line of goods carried, the amount of service rendered, the labor and other manufacturing costs, the personality of the executives, and the goodwill built up by advertising and otherwise, form logical components into which the facts of competition may be dissected.

Study of the Market

When he comes to the study of the market, the research man soon finds out how well he has done his preliminary work. Every market is a market for something, and the more accurately he has defined the product, the more definitely will the market for it reveal itself.

The first step taken in exploring a market is to study the company's customers. The customers and the market may be identical, as in the case of a retail store which reaches all the trade in its territory. Or the customers may be a thing quite apart from the company's actual market: the product of a silk mill, for example, may be bought by a commission house, but the real market for that mill is the ready-to-wear manufacturer or the woman shopper who buys its product in a yard-goods department.

Customers of a company usually constitute excellent sources of information, as they are usually inclined to talk freely to an interviewer. Why do present customers buy from the company? How long have their names been on the books? How may they be classified? Why have former customers ceased buying from the company? How may such clients be recovered?

A search into these questions gives a preliminary insight into the nature and extent of the market and paves the way to a study of the ultimate consumer. Who buys this product? What is the consumer's sex, his race, his religion, his age, his prejudices, his habits, his occupation, his social position, his degree of literacy, his expert knowledge, his buying power? To answer questions of this sort calls for considerable skill in psychological and sociological technic. In advertising, these considerations are of especial moment, since only through an intimate knowledge of the logical consumer as a human being is it possible to formulate suitable advertising appeals.

Having analyzed the consumer qualitatively and as an individual, it is permissible to study consumers as a group, *i.e.*, as a market. As soon as consumers are combined into sub-groups and groups, however, the complexity of the problem is increased. A certain proportion of consumers may, for example, live in country districts, which will mean that they may have to be reached by one form of advertis-

ing and selling, while the remainder may be city-dwellers, to be reached by an entirely different merchandising plan. Accordingly it is necessary to divide consumers into classes. They may be classed according to the territory in which they live, according to their accessibility to centers of distribution, according to the stores they buy at, according to the periodicals they read, and in countless other ways.

The potentialities and limitations of a given market are always of concern to the producer. As a rule, he is not satisfied with the business he is getting; he wishes to increase sales. Markets may be extended either at the expense of competitors or through the development of new fields. A study must be made of the cost of obtaining such new business, of the logical fields in which to obtain it, and of the cost involved. By the law of diminishing returns, there will be a point at which further exploitation of a market will bring in no profit. Forecasts should be made of the limitations upon profitable expansion. They will take into account such factors as price, fashion, cost of operation of the product, seasonal and cyclical fluctuations, climate and weather, competition, and legal restrictions. A weight must be assigned to each of these limiting factors when making estimates of market potentialities.

It will be seen that in any study of markets the product to be sold must be kept constantly in mind. A market without a product is not a true market. Hence those surveys which are made of communities and industries are more in the nature of statistical compilations relating to the buying power of a given territory or line of trade; but such territories can hardly be regarded as markets until they are viewed in connection with a product of some sort. In making surveys for publications this point must be borne in mind. Those who analyze the "markets" covered by publications have constantly to guard against advising manufacturers to accept these purely statistical reports as

anything but a skeleton or outline. They can be made vital only by means of a study of the psychological aspects of the *consumer* of the company's product.

A final topic which must be examined under the heading of the market is the trade channels through which goods flow to the consumer. These channels have a definite structure, although varying to a wide extent in different industries. Ordinarily, the manufacturer sells to the jobber or wholesaler, the jobber to the retailer, and the retailer to the ultimate consumer. Other methods are manufacturer (*via* salesmen) to retailer to consumer, manufacturer (*via* salesmen) to consumer, and manufacturer (*via* mail order) to consumer. Still other methods, more complicated, are used. These introduce other types of middlemen, such as brokers, manufacturers' agents, commission houses, and so on. A study of trade channels, *i.e.*, of distribution as it exists in an industry, where it has become an established trade custom, must be made before it is possible to prescribe the logical method of distributing the particular product under examination.

Merchandising Facilities

Having studied the product and the market for it and the trade channels through which consumers are ordinarily reached, the problem of instituting a program for sales and advertising begins to shape itself. The survey should proceed to determine which method of distribution is best fitted to the conditions, and what sort of marketing structure must be set up by the company. Here sales policies, sales costs, and the sales force must be reckoned with.

A definite part of the marketing study is the estimation of selling costs. Costs will depend upon many factors, such as the type of article to be sold, the class of consumer, the stability of demand, the method of distribution employed, and the type of advertising done. These data are

necessary in order to set prices, formulate price policies, and forecast profits. The entire sales campaign will now be mapped out; but at this point the work of market analysis stops and that of sales management begins. Here the function of the market surveyor is to advise with the sales manager and to make sure that coördination exists between the sales campaign as developed and the marketing structure as he has revealed it. Coördination must also exist with the other marketing processes which the company must undertake, such as assembling, storing, transporting, financing, risk taking, and demand creating.

The Groundwork of Advertising

After the work which has been outlined is completed, the advertising campaign may be proceeded with immediately. The planning of the campaign and the preparation of the advertising will have become greatly simplified through the study which has been made of the market. The proper appeals to employ, the class of medium to use, the season and period of the business cycle during which to advertise, and even the proper amount of the advertising appropriation will have been indicated by the survey. The market research will also have provided a wealth of material for the use of copy writers. The methods of competitors will have been analyzed and plans developed for meeting them. The market analysis will have a salutary effect upon the advertising personnel, since it will be an indication of the company's policy to check the results they are obtaining in an accurate, impartial, and scientific manner.

The market survey, in short, will make simple the planning and execution of the entire advertising campaign.

PERCIVAL WHITE

CHAPTER I

ADVERTISING AND BUSINESS

Although advertising owes its significance to the invention of printing and the introduction of the newspaper as a factor in communication, its importance as a modern institution dates back less than half a century.

Our modern era is truly a revolutionary development—a rapid increase of population, radical overturn of methods in production, mechanical overthrow of means of transportation and communication, magical growth in the size and form of the industrial establishment, increased specialization in human endeavor. Quantity production for distant markets and for a demand of a far higher standard and greater variety of goods has resulted. This is the story of the industrial revolution and of the rise to power of the mechanical process.

Advertising an Element of Marketing

What of the progress in marketing, of the development of the merchandising function to dispose of the machine's creation? Here, also, the method has changed, but the improvement has been evolutionary, not revolutionary. Emphasis upon science in production retarded the application of science to marketing. Quantity production decreased production costs so greatly that the loss through inefficiency in disposing of goods to the consumer was absorbed without impressing the fact of the waste. But costs of selling, of transporting to distant markets, of competing with other producers and merchants for consumer patronage, became so large that they could no longer be offset by a decrease

in cost of production. Evidently it was necessary to eliminate waste and improve methods. At this point advertising claimed attention.

Advertising is an element of marketing. It is not alone a method of acquainting the consumer with the qualities of products or services. It is, in addition, a means of persuading the consumer to purchase; it "creates" demand. From the standpoint of the advertiser the consumer may desire satisfaction of a want but not be aware of the existence of a commodity or service to meet that need. He may want a combined health and accident insurance policy, but remain unaware of such a policy unless he sees it advertised. Or, in the advancement of human progress, new products, such as airplanes and radios, come into existence, the advantages of which the public would never enjoy if advertising should not induce a trial. This is the creation of utility, of social value. It is a distinct economic service in modern society.

Effects of Advertising

Advertising, in raising the efficiency of marketing and adding to the effectiveness of production, makes the following contributions:

1. *Reduces selling costs.* Advertising fulfills the function of salesmanship, resulting in a turnover the cost of which would be prohibitive if brought about by the direct, personal method.

2. *Improves quality of goods.* Quantity production and branding require a standardization of product so that each unit may be a duplicate of its fellows; recognition of quality in a brand requires the raising of quality in competing brands.

3. *Assists direct marketing.* Advertising tends to straighten out the route between producer and consumer, frequently eliminating middlemen. In some cases this re-

sults in lower selling prices, though usually it appears to have little effect upon market price, since the manufacturer must assume the functions of the dealer eliminated. Co-operative marketing of agricultural products has a wide development in western states, advertising becoming an important factor.

4. *Aids large-scale production.* By creating new demand, advertising makes possible increased production, resulting in decreased per unit cost, greater labor specialization, utilization of by-products, and introduction of more specialized and efficient machinery.

Efficiency of Advertising

There are two problems of efficiency with reference to advertising: (1) its place as an economic institution, its social value; and (2) waste of present advertising methods.

1. *Its place as an economic institution.* Consideration of its place in the economic system links advertising closely with problems of modern competition. Its use in a private monopoly might be meager if the merchandising policy were to limit sales and increase price. If advertising were regulated by government action, its quantity would doubtless be reduced and its form possibly limited to a bare description. In competitive selling, however, it is an offensive weapon. Consequently, expenditures of this category are part of the costs of duplication inherent in the competitive system.

In this connection there is frequently raised the question, "Who pays for advertising?" If by this question is meant the total competitive cost mentioned above, then society pays the bill and the individual consumer shares. In the use of advertising to escape taxes upon excess profits, a practice which was prevalent during the War, even considering the concurrent increase in other costs, society paid quite directly. If, however, we are thinking of the costs of

advertising specific articles, the question is more complex and may be subdivided: "Does the consumer pay a higher price; is the expense added to overhead costs and the advertiser's profits reduced; or does the less efficient competitor lose trade and indirectly pay the bill?"

In the general competitive market the advertiser could not pass on the cost by raising the price, for his competitors would undersell. But more specifically we must consider the type of commodity advertised. In terms of production costs they may be divided into three groups:

(*a*) The handmade product, such as tailor-made garments, which requires the same cost to produce each unit. If this product is advertised, the cost is probably added to the market price, for by advertising, the producer cannot lower the cost of making the additional garments.

(*b*) Commodities which are produced at an increasing cost per unit, such as agricultural products. These could be advertised only by those competitors who had not reached the point where the cost of the last quantity produced about equaled the price at the market. Should the man advertise who is compelled to sell about at cost, he would be obliged to stand a loss.

(*c*) Advertised articles made in factories where often, with the same cost of machines, buildings, labor, and a slight increase in power, many more products can be turned out. It is evident that these additional products increase total profits even with a reduction of the sales price to make possible more purchases by consumers; when these increased sales result from advertising, the cost is absorbed in the process, for neither the consumer nor the producer suffers.

2. *Waste in advertising.* Inefficiency in modern advertising methods is admitted by all students of the problem. It requires, as does management in general, the application of the same scientific method which has been so suc-

cessful in machine production. Methods are improving, to be sure, but there is still too much of the trial and error process, the physical flurry of the "go-getter." This process is typified by the advertising manager who locks himself in his office, props his feet on the desk, puffs his pipe and imagines a family of four in a cottage in the Green Mountains. "What talking points would appeal to them?" he asks himself. And soon he knocks the ashes from his pipe, rises, and unlocks the door, rings for his stenographer, and dictates the policy of the advertising campaign. Constructive discussion of the alternative method will be undertaken later in this chapter. Critical analysis and application of principles derived from scientific experiment and survey are the elements of the process.

The Advertising Appropriation

Since appropriations for advertising purposes must be determined in advance, the problem is one of estimate based upon experience, with a definite future accomplishment in mind.

It is essential at the outset to determine what shall be included in the term "advertising expenditure." If a firm and a product are well established before the purchasing public, the term will be a synonym for current expenses. If, on the other hand, advertising is used to promote a firm and establish a product, the question arises as to whether the cost should not be treated as a capital investment creating goodwill.

Since most advertising is for the purpose of maintaining and improving the current sales of products, the expenditure should be considered as a sales cost and related to those outlays which occur between the completion of the product and actual disposal to the consumer. As advertising increasingly tends to encroach upon the personal sales effort of manufacturer, jobber, and retailer, its

share in the manufacturer's expenditures will increase. Likewise, we may expect this expenditure to continue, to a certain minimum, to narrow the dealer's margin of profit.

In preparing an advertising budget, it is necessary to determine the length of time, the base, relation to the firm's business and financial policy, and the division into allotments for specific purposes.

As efficiency in business management improves and as experience in particular industries increases, the budget is made out to cover long periods. As an instance, a member of the Dennison Manufacturing Company writes, "Some years ago a plan was adopted that requires us to make our advertising appropriations with an outlook five years ahead, setting aside annual amounts based upon average conditions. In good times the advertising is exceedingly moderate—just enough to retain the advertising momentum and to keep our name and merchandise before the public. In periods of depression, however, all forms of publicity are employed and plans made for utilizing to good advantage the advertising appropriations which we neither needed nor spent during the time of prosperity." Thus, while many firms spend heavily during periods of prosperity, when they are probably already producing at maximum capacity, others wait until they actually are in need of the business—during the period of retrenchment in the business cycle. By forecasting conditions and establishing a budget accordingly, the money will be saved for the period when it is direly needed. While planning in terms of the cyclical swings, cognizance can also be taken of seasonal fluctuations and the general business trend. An emergency or petty cash fund may be included to cover casual changes, needs which could not be predetermined.

Several practices are current in establishing a base for the total advertising appropriation:

1. Probably most large firms choose a certain percentage of their gross sales of the previous year. A large collar manufacturer sets aside 2½ per cent annually; a manufacturer of pencils and pens allocates 10 per cent for the former and 15 per cent for the latter. A metropolitan department store [1] averages 2½ per cent with departments ranging from 1½ per cent to 3⁷⁄₁₀ per cent.

2. On occasion a certain goal is set, based upon the increase of customers desired, the number of new dealers that should be obtained, or the commodity production planned. The per unit and total costs for reaching this objective are estimated and the part to be played by advertising is established.

3. In cases, a flat sum is voted for advertising. Usually a choice of this basis is made when the nature of the advertising is general publicity. Cities frequently employ this means of attracting the attention of tourists, manufacturers, or jobbers.

4. Where advertising appropriations are based, not upon gross sales, but upon profits, the percentage is automatically greater, relative to the base. This method appeared prominently during the War, when some firms preferred to invest a percentage of profit in publicity for goodwill rather than in a federal tax. This method tends to increase the appropriation during a period of prosperity and increasing profits, and to reduce it when depression sets in and products must be disposed of at a sacrifice.

5. Some firms estimate the amount spent by their competitors and then try to set aside a larger fund. Like armament preparedness, this tends to lead to cutthroat competition.

In making allotments, departments, products, mediums, and items of overhead are considered. Department stores [2]

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[1] *See* Chap. xvii.
[2] *Ibid.*

allocate amounts to their various departments according to past sales, special needs, or sales programs. Division according to products is not alone a problem of retail advertising, but also of the manufacturer of a line, or "family," of products. Where a group of commodities is advertised together, or bears the same trade name, it is difficult to extricate individual from joint costs; consequently, gauging returns on joint products is largely impossible. In order that the advertising department may contract for space, it is necessary to designate funds for particular classes of mediums. The magazine, newspaper, billboard, and other mediums must be chosen months in advance of their use. Finally, overhead items such as rent, materials, and salaries must be determined, so that the advertising work may progress undisturbed by lack of space, shortage of implements, and limited personnel.

The Future of Advertising

Probably the greatest contribution of the future to advertising as a marketing method will be the concerted application of scientific study of its problems. That it is developing rapidly is evidenced by the investigations of large firms and agencies and the impartial researches undertaken by university bureaus.

As a method, we require the extensive gathering of data, careful study and classification of this material by experts, derivation of principles, and constant revaluation of the findings as new statistical evidence is obtained.

There must be no limitation to the application of this method. The study must include a consideration of the economic values of the products—have they a reason for their existence; is there a social need? Experiments will determine the effectiveness of various copy and art appeals and the place of various mediums in the modern scheme.

This process will gradually eliminate the dependency of

decisions upon mere personal opinion. With proper co-operation it will result in the open exchange of experience regarding campaigns, particularly when they have been unsuccessful. The present conception of experience as "trade secrets" adds to the mystery, but not to the improvement, of advertising method; we need truly to profit by the mistakes of others.

There is, then, a distinct social responsibility. Each manufacturer of saxophones is the purchaser of food, clothing, shelter, fuel, light, and entertainment; briefly, every specialized producer is a general consumer. He is interested in other prices, in other services, in the elimination of other wastes. If those in control of industrial and business enterprises could view the situation, not from the standpoint of a fellow producer, but with the interest of a fellow consumer, much time would be saved. For after all it is largely, at present, a problem of coöperation. In all fields of endeavor competition is tending to surrender to coöperation, and waste to economy.

As a profession, advertising is entering a new era. Quackery is fast losing ground to an ethical professionalism, as astrology gave way to astronomy. At one time it was a business exclusively for the man who could "sell prohibition to a bartender." Now it seeks the man who discounts present sales for future goodwill—it needs the man who knows to direct the man who does.

Note to the Instructor: It is recommended that the Introduction be assigned as the next reading in preparation for more technical work.—The Author.

Problem

In order to make the discussion in subsequent chapters of practical value, choose for practice in advertising: a general product, such as soap or hats; a technical product, such as tractors or acetylene torches; and a service or institution, such as banking, a college, or an orphanage. When the choices have been

made, refer to the elements of marketing analysis suggested in the Introduction and make direct application to your products and service, carefully detailing a study of the product, audience, trade channels, and sales and price policies.[3]

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[3] For further reference, consult Percival White, *Market Analysis;* Daniel Starch, *Principles of Advertising;* David Jordon, *Business Forecasting;* Henry L. Moore, *Economic Cycles, Their Law and Cause, Generating Economic Cycles* and *Forecasting the Price and Yield of Cotton;* Warren M. Persons, *Indices of Business Conditions* and *The Problem of Business Forecasting;* and the various publications in this field by the National Bureau of Economic Research, and the studies of the bureaus of Harvard, Northwestern, and Denver Universities.

CHAPTER II

THE ADVERTISING DEPARTMENT AND THE AGENCY

A bird's-eye view of the problems of advertising is afforded by a sketch of the organization and functions of advertising departments and agencies. The department is the office of the manufacturing or mercantile establishment handling advertising for that particular firm or association, while the agency is an independent bureau offering its services to clients upon a professional basis.

Functions of the Advertising Department

Regardless of the size of a firm and the completeness of the department, the functions may be summarized as follows:

1. *Planning campaigns.* Dealing exclusively with a particular product or family of products or service, the advertising department is in a position to study data covering production, trade channels, and consumer demand and to build upon this information a plan of advertising best suited to the equipment of the firm and directed to increased sales in point of time and region. Usually the campaign covers a year's program; sometimes it is an emergency proposition to meet unforeseen seasonal or special conditions; frequently it is a more comprehensive development based upon a forecast of the requirements of the next five to ten years.

2. *Control of advertising appropriation.* A budget for advertising is usually established through the agreement of the executive board or person in control based upon an

estimate recommended by the department. With this program of expenditures ratified, the department is responsible for its efficient enforcement. The items will probably include many of the following: overhead, or operating costs of the department, including salaries and office supplies; fees to advertising agencies for special services; cost of space in magazines, newspapers, street cars, or on billboards; fees for art work ordered from other sources; printing, engraving, and other expenses of reproducing advertisements; stock for letters, booklets, broadsides, catalogues, or posting; samples of the product for free distribution; purchase of mailing lists; cost of special research studies and market surveys.

3. *Production of advertisements.* Every department is responsible for the construction of the advertisement—writing the copy and arranging the art work—whether it is actually undertaken in the department or ordered from an agency or free lance. The advertisement in its rough or preliminary state, in its finished form for printer's copy, and as a proof from the press is passed upon by the department head.

4. *Checking the schedule and results.* With the advertising program approved, it is a duty of the department to follow the schedule for the production of advertisements, for their timely and correct appearance in periodicals or other mediums, for the delivery of paper, cuts, and other material. It is also incumbent to trace results of advertising endeavors both absolutely, in terms of inquiries and sales, and relatively in terms of the efficiency of particular units of the campaign and of the mediums employed. A close check of advertising stock on hand is automatically included.

5. *Follow-up.* It is essential that initial public appeals be followed conscientiously by further advertising and by form and personal letter, particularly in addressing special

classes of customers, jobbers and retailers and in answering inquiries. Extensive correspondence is to be expected when an invitation to ask for further information, to return a coupon, or to request a booklet or catalogue is included in the advertisement.

6. *Coöperation with other departments.* It is essential for the advertising department to coöperate closely with the production and sales departments of the same firm. Frequent reports and conferences should associate the three offices; for the production of the article, the creation of demand, and the establishment of contact with jobbers, brokers, wholesalers, retailers, and consumers are phases of one process. The advertising department can, for instance, make available for the production and sales departments information with reference to the expenditures of competitors for advertising, and special channels or consumers under cultivation by these competitors. The production department can provide the advertising department with information regarding manufacturing processes, tendencies in adapting the product to changing needs, new uses and incidents of human interest. The sales department can acquaint the advertising department with new developments in demand and report comments of the merchant and consumer regarding strength of appeals as a basis for investigations and surveys upon which talking points or adaptations can be made. Reports of salesmen are mere opinions requiring verification by analysis.

Probably most departments receive the assistance of an agency for part of their advertising. To the agency may be delegated the planning of a campaign, the preparation of booklets, catalogues, price lists, house organs, stories and advertisements for trade papers, form letters, street-car advertisements, or billboards, the purchasing of space in mediums, the improving of relations with dealers or the choice of packages, labels, or trade-marks. The agency's

work is, of course, always subject to the approval of the firm's advertising manager.

Organization and personnel.—The advertising manager is an executive of importance in the councils of the company. He may be an associate of the sales manager or of equal rank. In the latter case he is a departmental director reporting to the general manager. In his department there are sometimes as many as two hundred assistants and subordinates of various grades and performing a large variety of functions.

An assistant manager usually is given direct charge of the "copy," or written message, of advertisements, and is designated the "copy chief." Frequently, he is also responsible for the art work including the choice of designs, paintings, photographs, engravings, exhibit material, outdoor signs, and window displays. Under his supervision are filed complete sets of proofs of various advertisements of his firm's products, together with records of responses obtained through coupons, keying, or other checking device. He also directs the compilation of records of competitive advertising and establishes files of samples of the advertising used by competitors.

Some departments have sample and printing sections equipped with complete printing plant, bindery, finishing room, and multigraph room. This section usually will include space for stationery and advertising stock and a sample room where samples of the product are examined, tested, and packed for distribution.

There are the usual stenographic and clerical departments handling the routine work from typing, stenciling, and assembling, to correcting of mailing lists and assorting of inquiries.

A person of indispensable importance to the advertising department is the manager's secretary, usually a woman. She has complete knowledge of the policy and program of

the department and the division of function between sections and personnel. She supervises the most important personal correspondence, the compilation of progress and accomplishment reports, and watches carefully the routing of work and the filing of records.

Where there are branch offices of the firm, there is frequently a superintendent of publicity located in each branch office. He is the connecting link between his firm and the jobbers, retailers, and consumers. His advertising function is limited to the distribution of material in his territory, but the home office depends upon him for valuable suggestions affecting the advertising policy.

The Advertising Agency

An advertising agent is a specialized middleman assisting the advertiser in marketing his goods. Sometimes his services are used to increase the demand, the marketing of the product following the usual channels of jobbers, brokers or wholesalers, and retailers. Occasionally, he becomes involved in the attempt of the manufacturer to eliminate the importance of some of these functionaries, either by persuading the dealer to buy direct, creating a demand which the retailer must respect, or by developing selling by mail. In this latter aspect he is a factor in changing the form if not the functions of marketing method.

Originally, the advertising agent was a space broker, contracting with publishers and advertising clients to obtain space. This function remains a prominent feature of the agency's business to-day and is the basis of its compensation. Advertisers dealing direct with the publisher must pay list price for space, whereas the agency receives a discount, normally 15 per cent of the price. This fact places the agency in the dual position of representing the advertiser in obtaining space and giving service, but of representing the publisher in selling space and receiving discount,

for this discount is frequently the bulk of the agency's income. Since space contracts must be made commonly a year in advance, the agency is put in the position of disposing of space, for which it is financially liable, to a client whom it advises. This condition has led many agencies to remit this discount to clients, when the publisher does not object, and to charge a fee for its various services. The attitude of the Association of National Advertisers, composed of several hundred general advertisers using national and trade publications, has been expressed in part as follows:

> This association is on record as believing that the present system under which advertising agencies receive their remuneration in the form of a flat commission of fifteen per cent from the publisher is open to such major objections that it should be modified. The agent is selected by and renders primary service to the advertiser; he should receive his pay from the advertiser on a basis of remuneration mutually agreed upon.

The association contends that the present system does not create new advertisers, but merely leads to excessive competition for existing accounts and encourages rebating in various forms.

The agency is of distinct advantage to the publisher. As a space broker, the agency is able to purchase quantities of pages which would otherwise require numerous contracts between publishers and individual advertisers. Billing is simplified, for an agency frequently controls space for a dozen clients in one issue. Should any individual advertiser fail to settle an account, it concerns the agency and not the publisher. The experience and skill of the agency staff facilitates the publisher's work and eliminates the difficulty of dealing with individual advertisers, many of whom are novices in preparing advertisements for publication.

As an example of agreements between publishers and

agents, the Curtis Publishing Company includes the following items in its contracts: (1) Orders for space are accepted only for the full rate without stipulation of agency commission; (2) the agency's discount is conditioned upon the publisher's satisfaction that the agency has rendered adequate service, calculated to develop the client's business; the agency discount is 13 per cent with 2 per cent additional for cash. This form of contract places responsibility upon the agent to please both publisher and client.

The agency not alone places advertisements in mediums but also creates the advertisements. Moreover, much energy has been spent by agency solicitors in persuading manufacturers and merchants of the value of advertising in increasing and stabilizing demand.

In a large agency the duties would be allocated to the following departments:

1. *Business solicitation.* With the recognition of its professional nature, the agency is sought increasingly by potential advertisers and the solicitor is becoming continually less a salesman and more a counsellor.

2. *Research staff.* With the growing recognition of the value of studies of the product and market, agencies are called upon to make careful surveys previous to the inauguration of a campaign. Some large agencies are requiring that investigations precede, and a few undertake such a study at their own expense as a prerequisite to their acceptance of an advertising proposition, for in self-defense the agency wants to be assured of the probabilities of success from the standpoint of the product's quality and the market demand.

3. *Planning.* This department determines the general characteristics of the campaign, basing its decisions upon the data compiled by the research staff. Its decisions may cover the nature of the appeal, the particular group of consumers to be interested, the methods to be employed, the

mediums to be used, the budget required, and the results which may be reasonably expected.

4. *Copy.* This department is responsible for the written message of the advertisement.

5. *Art.* Designs and illustrations and the planning of the general appearance of an advertisement are in charge of this office. Usually it also supervises the choice of methods for reproducing the illustrative material in actual printing.

6. *Typography.* The appropriate use of type may be in charge of a separate department, but is more frequently a function of the artist.

7. *Rate.* It is the duty of the rate department to determine the cost of space and the discounts and commissions available from publishers, to compile circulation data, to judge the relative values of periodicals, to be acquainted with methods of obtaining preferred positions in publications.

8. *Checking.* After the appearance of advertisements, it is the duty of the checking department to make certain that the various contracts have been fulfilled, particularly with reference to the size of space, position, and proximity to reading matter and other advertisements. This office will also follow closely the appearance of competitive advertisements.

In communicating its order to a publisher, an agency will usually give specific instruction with reference to the following items: space, insertion date, position, key (if the advertisement is to bear a mark which when part of the address in a consumer's communication would indicate the magazine), gross price, agency commission, discounts, resultant net price, whether copy is transmitted with the order, when cuts will be sent, and memoranda such as instruction to forward cuts after use to other publishers.

Special agencies prepare advertisements, both written

message and cuts, which they duplicate for use by similar business establishments in different communities. This is termed "syndicated advertising," and is supplied largely to retailers and banks.

Problem

Choose the function of an advertising department or agency which you should prefer; develop this work in succeeding chapters using the general and technical product and service previously chosen.

CHAPTER III

TRADE NAMES, SLOGANS, AND TRADE-MARKS

Logically one of the first steps in preparing for the marketing of a new product is the selection of a name.[1] If we are farmers selling potatoes it may not occur to us as advantageous that our brand be named; but perhaps some day we shall purchase Maine potatoes as we now buy Oregon apples, Florida oranges, and California raisins. On the other hand, we should consider it unbusinesslike should cameras, sewing machines, collars, and cleansers be placed on sale without a distinguishing trade name.

A name, then, is as essential for a product as for a person. It is something to be used in distinguishing one from all other members of the class. The greater the prestige of the name, the more likely will that brand stand out among its fellows.

Value of a Trade Name

Prestige is the real test of the value of a trade name. When the brand of a product is highly rated by the con-

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[1] The importance of trade names in the view of the firms marketing the products is evidenced by the frequent adoptions of trade names as firm names; for example:

Old Name	*New Name*
United Shirt and Collar Company	Lion Collars and Shirts, Inc.
Rueckheim Bros. & Eckstein, Inc.	Cracker Jack Company
Duplicator Manufacturing Co.	Ditto, Inc.
Realty Associates Investment Corp.	Prudence Company, Inc.
Northwestern Knitting Co.	Munsingwear Company
Albert Lea Gas Light Company	Brite-Lite Company
B. J. Johnson Soap Company	Palm Olive Company
General Roofing Manufacturing Co.	Certain-teed Products Corp.

sumer, its success on the market is assured. Prestige brings sales. In a test of trade names,[2] a total of 880 persons out of 1,000, when asked to mention a make of camera, named Eastman's; 771 recalled Singer in connection with sewing machines. According to this experiment, when the customer enters the store to purchase a camera, the chances are 88 out of 100 that "Eastman," "Kodak," or "Brownie" will be requested.

Of importance in gaining prestige is the description used in advertisements to establish the exact nature of the product. Referring to the same series of tests, the response of 1,000 persons varied considerably in differentiating between "soap" and "toilet soap." Ivory received first rank in the former category and fifth in the latter.[3] Woodbury stood fourth and second, respectively. Doubtless, the use of the adjective "facial" in advertising this brand affected the rating.

Elements of a Good Trade Name

It is an illogical process and a grave financial risk to select a name for a new brand and then await success or failure on the market as a gauge of its value. A far more scientific and certain method is to test a name before an advertising venture is undertaken. The following elements are significant in analyzing trade names:

[2] *See* S. B. Hotchkiss and R. B. Franken, *The Leadership of Advertised Brands.*

[3] The order was as follows:

Soap		Toilet Soap	
Brands	Number Recalling	Brands	Number Recalling
Ivory	389	Palm Olive	242
Palm Olive	86	Woodbury	157
Fairy	77	Colgate	96
Woodbury	66	Fairy	86
Lifebuoy	50	Ivory	75

1. Facility of pronunciation
2. Recollection value
3. Ease in spelling
4. Attractiveness in sound
5. Attractiveness of appearance
6. Simplicity of design
7. Suggestion of the qualities of the product
8. Distinctiveness from other trade names

1. A trade name must be easy to pronounce if a customer is to ask for it at the store or by telephone. If the product is to be marketed abroad double care should be taken to meet requirements of other languages. Some advertisers have chosen names difficult to pronounce and then have invested heavily in advertising to instruct the public how to overcome this handicap; this is uneconomical even when a large appropriation is available and although continued repetition promises emphasis. "Clicquot" required an extensive educational campaign and still requires emphasis upon pronunciation. Perhaps a coined name of similar sound, such as "KleeKo," could have been introduced with less expenditure and equal effectiveness.

The following are examples of names easy to pronounce: Wheatena, Nabisco, Postum, Jell-O, Karo, Prest-O-Lite, Kodak.

2. To be effective, trade names must be readily recalled to mind. When a customer enters a store for bread, is he going to ask for "National," "American," or "Federal"? If he merely requests "a loaf of white bread," the grocer will give him the nearest brand or offer his own favorite. The competing brands may as well be nameless.

In Chapter VI is outlined the process of recollection. Certain qualities of a name may greatly aid the memory. The powers of suggestion and association are primary. Little confidence should be placed in personal judgment of the recall value of a name. Experiment through comprehensive tests should form the basis for determining values.

In a series of experiments conducted with students of advertising[4] to determine relative recollection values of trade names, two tests were made. The first gave a series of trade names for which the students were asked to provide the class names of the products; the second, after an interval of time, gave the class names of the same products and required a trade name to be submitted. Cereals stood first as a class in the recall of trade names, with only one person out of fifty-two unable to name a brand. Coffee substitute, dessert, tooth paste, soap, and syrup followed in the order named.[5]

3. In our consideration of copy writing in Chapter VII, we shall examine lists representing the average reading vocabulary. Their simplicity is impressive. They are words which are easy to spell. A generation ago students were given spelling bees in an endeavor to encourage the study of words difficult to spell.[6] Modern teaching tries to acquaint the students with the spelling of words that they will be called upon to use most frequently in everyday correspondence. The dictionary can always be consulted for others.

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[4] Findings reported in part by John H. Cover in "Recognition and Recall Values of Trade Names," *Colorado Manufacturer and Consumer,* February, 1924.

[5] The leading trade names had the following relative standing in their respective classes: Postum, 88 per cent; Jell-O, 86 per cent; Karo, 62 per cent; Ivory, 25 per cent; Pebeco, 23 per cent; Grape Nuts, 19 per cent; Post Toasties, 19 per cent; Palm Olive, 17 per cent; Colgates, 17 per cent; Pepsodent, 17 per cent; Cream of Wheat, 15 per cent; Kolynos, 15 per cent; Forhans, 15 per cent; Log Cabin, 13 per cent. These names, then, must have considerable recollection value. Because of intense competition in cereals, tooth paste, and soap, no particular leader can be expected to show as high percentages as in fields where competition is small. No absolute significance, of course, can be credited to these tests because of the small group of persons tested. Confidence would require approximately a thousand persons.

[6] Three generations ago students were even drilled to spell meaningless words, such as "Cisnechristovervanprovantimtyremackawellprofanesquire," just for practice.

Fig. 1. Trade names, marks, and characters

Advertisers should adopt this procedure in all appeals and certainly in choosing a trade name. It will be difficult for Mr. Average Consumer to spell "Kryptok," "Pantasate," "Clysmic," "Clicquot," "Onyx," "Prophylactic."

4. All sense appeals tell heavily in modern as well as in primitive life. Pleasant sound combinations are as vital in vowel and consonant as in the harmonizing of a melody. We find interesting studies in "Æolian," "Vocalion," "Sonora." The latter is pronounced with the flex upon the second syllable. If we take the adjective, "sonorous," we have a word with a vivid emotional appeal to many people, an appeal which is emphasized if the accent is placed upon the first syllable—an instance where usage has not fulfilled primitive need. A synonym, "resonance," stresses the first syllable, placing *o* in a secondary position. "Carborundum," though objectionable for other reasons, has a smooth flowing sound. "Lysol" has strength and roundness; "Victrola" has connotation as well as pleasantness. In floor covering are "Linoleum," "Congoleum," and "Clynoleum" competing for harmonious effect.

5. Appeal to structural form is made in letter combinations and type faces as well as in trade emblems, or "marks." There is something virile about the letters *k, y, j, v, d.* In contrast, *o, n, m, s, r, e, c* with their pronounced curves are more langorous. We have unity of appearance and sound in "Sonora" and "Delco" as representative of the passive type and "Kryptok" and "Zep" of the active variety.

6. Simplicity of design refers to the appearance of the trade name usually as part of the trade-mark. Varieties are illustrated in Figures 1 and 2. Reference should also be made in this connection to the treatment of illustration in Chapter IX.

7. Trade names may not be descriptive if registry is desired and, consequently, the qualities of the product must be suggested rather than enumerated in the name. As an

Fig. 2. Special lettering to characterize trade names

example of the variation in this respect, let us contrast "Klenso" and "Jell-O." The former may suggest a scouring powder, shoe polish, disinfectant, or tooth paste. The latter is directly suggestive of a jellylike substance or gelatin. "Radiola" for a furnace, "Social Teas" for biscuits, and "Prest-O-Lite" for a flash light are apropos.

Confusion of trade names of dentifrice, antiseptics, and disinfectants was impressively illustrated in an experiment [7] which made evident the need for distinguishing the uses of products. Out of fifty-two people interested professionally in advertising nine called "Dioxygen" an antiseptic, nine a disinfectant, eleven a dentifrice, while twenty-two were unfamiliar with the name. "Calox" was identified variously as a dentifrice, soap, film, finger-nail polish, hair tonic, cough medicine, and surgical bandage. Seven considered "Lysol" a dentifrice, twenty-four a disinfectant, and twenty-one an antiseptic.

8. Distinction in name, so that it may not be confused with any other product, is a serious problem. In no case should family names be given to a group of miscellaneous commodities with no evident relationship.

In a test [8] conducted to determine the extent of confusion of this nature, it was found that even students of advertising problems were unable to distinguish between such trade names as "Arco," "Arcola," "Argo," "Armco," and "Ansco." Checking up the large group of products which these names represent, we find an additional reason for confusion. "Arco" is applied to knitting yarns, fire spark plug, acid glove, oiled apron, paints, varnish, and refrigerator. "Armco" includes beltings, corrugated culverts, roofing, tape, ingot iron, and welding rods. The producers of these products have handicapped their own progress.

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[7] John H. Cover, "Trade Names Under the Microscope," *Advertising Fortnightly,* March 12, 1924.

[8] *Ibid.*

Method of Choosing Trade Names

Suppose we have perfected all the requirements for the manufacture of a new brand which we wish to market. We are eager to choose the best possible name before any advertising program is started. As an insurance against hasty choice, we are willing to appropriate a fund for the selection of a name and to invest several months, if necessary, to the work. With this important decision reached, our method will be as follows:

1. *Analyze competing brands.* If there are competitors in the field we have a splendid opportunity to study their relative successes in marketing their brands and to analyze their trade names in accordance with the elements suggested above.

2. *Analyze product, firm, and market.*[9] A thorough study of our own product in terms of quality, uses, and values will result in important contributions to the solution of our problem. Careful study of our firm as regards history, policy, and its relation to economic conditions should yield a long-time point of view. The market analysis will impress upon us certain important elements, such as the nature and habits of the consumer and the channels through which our brand must pass in reaching the consumer.

3. *Compile list of names.* With the knowledge gained from the preceding studies, a list of names may be constructed. Sometimes public contests inviting submission of names for prizes bring excellent results. In such contests concise information should be given including careful description and classification of the product and rules of the contest.

4. *Apply a test of elements.* With the list in hand, each name should be subjected to the test of important elements

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[9] Details are suggested in the Introduction.

discussed above. Those that do not fit this test should be discarded.

5. *Discover consumers' opinion.* Remaining names should be submitted to as large as possible a group of consumers of the product for their choice. Every person cooperating should be asked to score each name for feeling tone and utility. By feeling tone is meant atmosphere or such suggestion or association as will arouse feelings appropriate to the commodity. Utility value requires a name readily and intelligently applicable in asking for the commodity, so that there will be no confusion, uncertainty, or embarrassment. No explanation of pronunciation or differentiation in its use should be necessary. A scale representing the value which the persons whose opinions are asked may attach to each name should be indicated, ranging from very good to very poor. Before this test is undertaken, however, the list of names to be submitted should be reduced to thirty or less.

Trade-Marks

A trade-mark may be a word, words, symbol, sign, or design. It is used to represent the origin or ownership of an article as distinct from its quality. When registration is accepted by the United States Government the owner establishes proof of priority for exclusive use in the particular purpose and for the particular commodity brand. While the trade name may apply to a business as a whole, a trade-mark is applicable only to a vendible article or family of articles to which it is affixed.

Registration. A trade-mark is registerable [10] under the

[10] Total trade-mark registrations filed with the U. S. Patent Office were as follows:

1920	15,450
1921	16,234
1922	16,992
1923	16,817

Act of 1905, amended in 1920,[11] when it meets the following requirements:

1. Unlike any other trade-mark already in use in merchandising the same class of goods.

2. Any mark which has been in continuous and exclusive use since February 21, 1895, is automatically registerable.

3. A symbol, word or words, device or combination of these, if not obviously descriptive of the commodity it represents.

4. Trade-marks must be used in lawful trade practices only.

The following limitations are placed upon registration:

1. A trade-mark similar to another to the extent of tending to confuse public recognition is not registerable.

2. Insignia of the American Red Cross or of a fraternal order, a flag or coat of arms of a state or municipality are excluded.

3. A portrait of a living person may be registered only if accompanied by the written consent of that person.

4. Scandalous or immoral matter of any kind is excluded.

5. No geographical name or term is accepted.

6. Misrepresentation of the quality, composition, character, origin, or nature of the commodity is not permitted.

7. Words or devices descriptive of the goods or of the character or quality of the commodity are not registerable.

8. If a mark consists of the name of an individual, firm, corporation, or association, it must be written, printed, impressed, or woven in a particular or distinctive manner, unless it is used in connection with a portrait of a person.

Exclusiveness

It is important to keep in mind that the firm using a trade-mark must prove its exclusive right to that mark

[11] By permitting registration of names in use in interstate commerce a year or more, the Act of 1920 made the terms more lenient.

should the question ever be brought under court jurisdiction. Two types of cases illustrate the importance of this point.

Armour and Company claimed exclusive right to the use of the star on meat products, based upon its trade-mark, "Armour's Star." It contested the use by the Louisville Provision Company of "Southern Star." The U. S. Circuit Court held that Armour was not entitled to the exclusive use of the symbol star. Had Armour used the symbol and single word, "star," the decision would probably have been reversed.

That trade-marks are not protected in advance of use and that use of a trade-mark on one article does not reserve it for commodities of another class are illustrated in a decision returned against the Beech-Nut Packing Company. This company opposed the use by another company of the mark "Beech-Nut" for cigarettes on the ground that since it was employing this trade-mark upon one class of goods, it was free to use it at any time upon another class of goods, and that it was not necessary, in order to reserve this mark, to carry on business in the second class of goods. The importance of the adverse decision is evident.

Figure 3 reproduces a group of trade characters.

Slogans

Slogans are mottoes or catch words used to associate in the reader's mind the quality of an article or service. They should be short, concise, specific, applicable, distinctive, and alluring. In illustration of the less obvious of these qualities, let us note the following:

Slogans such as "Absolutely Pure," "Standard of the World," "The Oldest, the Largest, the Best," "The Flavor Lasts," "A Sensible Cigarette," "Equalled by Few, Excelled by None," are too general and consequently of little distinctive value for a specific commodity. They could be used

Fig. 3. Familiar trade characters

by many firms upon many products. The following are favorable by contrast: "I'se in Town, Honey," "Had Your Iron Today?" "Let the Gold Dust Twins Do Your Work," "Ivory Soap, $99\frac{44}{100}\%$ Pure," "Carnation Milk from Contented Cows," "Old Dutch Cleanser Chases Dirt," "Bon Ami; Hasn't Scratched Yet." In this latter list we find the slogans directly applicable to the trade name, mark, and product. They are specific in their message, concise or compact in form, and distinctive as related to other brands and products. It should be noted that a feature of most of these slogans is the close proximity of the motto and trade name. The slogan can be assured specific reference when it contains the name.

The quality, alluring, is difficult to analyze and is the result of varying psychological factors. It includes deftness in construction and wit in meaning which result in strong attraction and memory values. The "Lotta Miles" and "Best in the Long Run" of tiredom, and "Next to Myself I Like B.V.D. Best" and "Passengers in This Car Will Please Change to Reis Underwear" are examples.

Slogans not registerable. Circular No. 19 C of the Copyright Office reads in part as follows: "Mere words or phrases cannot be registered separately for protection under the copyright law. Thus, forms of words having mainly a special purpose, such as advertising phrases, or so-called slogans, legends, mottoes, catch words, riddles, signboard inscriptions and any similar mere combination of words, are not subject to registration in the Copyright Office."

Problem

Select trade names, trade-marks, and slogans for your general and technical products, applying the principles and tests discussed in this chapter.

CHAPTER IV

SELECTING THE PACKAGE

Application of the experimental method should play as large a part in the selection of a container as in any other department of advertising. Whether it is made of paper, cardboard, cloth, glass, or metal, and whether it is carton, label, or shipping case, careful study should be made of the principles involved and of the obstacles to be overcome in making the package a contributing factor to marketing success.

Frequently, when the name of the product and manufacturer have been forgotten, the consumer retains the visual image of the container. Moreover, the container which stands out prominently from the shelf will appeal to the customer. The retailer is quite familiar with the demand from the adult as well as from the child: "Give me that one!"

In experimenting for the selection of a package,[1] in addition to physical composition, the following items must be carefully determined: shape, size, color, illustration, design, type, and relation to trade-mark. In many cases there are additional problems, such as lids, ladles, or sifters.

Each of these items should be checked with reference to practicability, distinctiveness, appropriateness, simplicity, family relationship, and display value.

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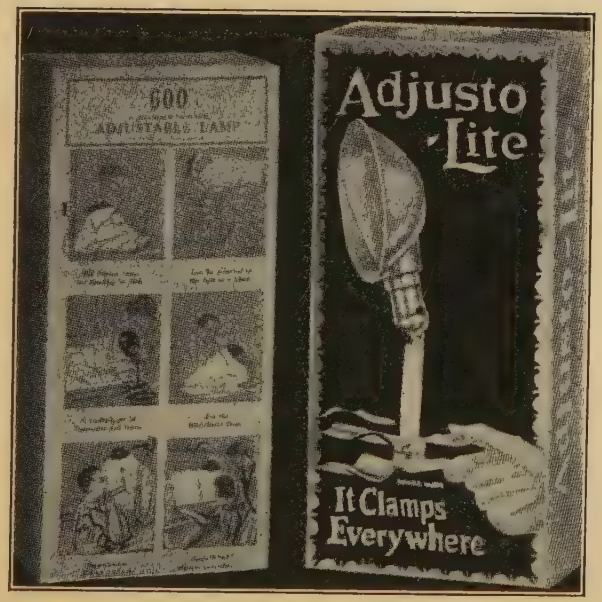
[1] For comprehensive accounts of individual tests and findings, *see* R. B. Franken, "Changed Package Designs that Increase Sales," *Printers' Ink Monthly*, December, 1920; by the same author, "How to Select Your Package," *American Perfumer and Essential Oil Review*, July, 1921; also, *Testing the Merchandising Value of a Package* and *Scientific Selection of Package Designs*, published by the Robert Gair Company, New York.



The old package was printed in black only. For its new package the company changed the name of the product, redesigned the package, and printed it in colors. The result is obvious.

By simplifying the design and by a slight strengthening of color values, the Spratt's package was modernized.

FIG. 4A. THE NEW FOR THE OLD IN PACKAGES

At the left are two Kleinert packages before redesigning. The same packages after redesigning are shown at the right. Note the blue line.

At the left are the "before and after" of Wheatsworth Whole Wheat Graham Crackers, in which confusion gave way to simplicity and force. At the right is shown what was done to simplify a package to give it better display value.

FIG. 4B. THE NEW FOR THE OLD IN PACKAGES [Courtesy of R. B. Franken.]

Practicability. The first question regards the advisability of packaging the product. The decision will depend upon numerous factors including the following:

Whether the product is a solid, liquid, or gas (shoe, ink, oxygen); compact or loose (bread, cereal); fragile (glass); heavy (stove); odd shaped (earthenware); large dimensioned (furniture); collapsible (toys); high value (jewelry).

The use to which the container will be put by the purchaser: whether discarded immediately (soap wrappers); saved (jars); returned (milk bottles); or required as an essential asset in the use of the product (talcum-powder can).

In what place the consumer will keep the package: in a medicine chest, on the dresser, in the pantry.

Where container will be used: if in the kitchen or engine room, where it may become soiled, attention must be given to color.

How it will be handled: here will be considered such problems as hard usage, ease of grasp, facilities for extracting product from package.

Relative costs of construction materials and their relation to market price. Even with the added facilities of handling the product, will the consumer pay the increased price due to the package cost?

Buying habits of the public with reference to the product: whether it has previously been purchased by volume or weight; whether there are color preferences, such as for white sugar.

Nature of competitive cartons already on market.

Place of purchase and particular factors, such as display place, requiring study: drug, grocery, or hardware stores; mail order.

Distinctiveness. Cartons should have such individuality as to stand out from competitive containers. Color, shape, design, and the other factors all play important rôles in reaching this objective.

Appropriateness to product and relevancy to appeal. Just as it is difficult, because of established ideas of appropriateness, to conceive of a lavender piano, or scarlet hearse,

[Courtesy of R. B. Franken.]

FIG. 5A. SPECIAL MATERIALS USED IN CONTAINER EXPERIMENTS

Experiments showed that to the majority of people the flat cans C and I looked larger than the tall cans A, D, and F, although all of these had a 10 ounce capacity. The rank of the two sets as determined by separate tests was: with labels, B, C, D, A, E; without labels, G, I, F, H.

so should we avoid black bottles for medicines and designs of bats for hair nets. Similarly the size of a perfume bottle should be delicate, its illustration graceful, and its type and trade-mark refined. Appropriateness and relevancy require harmony of atmosphere and suggestion in relation to the nature of the product.

Simplicity. Unity of impression is greatly augmented by simplicity of design, proportion, lettering, illustration, and the like. As a result, distinctiveness, display, and memory value are increased. A package simply designed is easily described when desired.

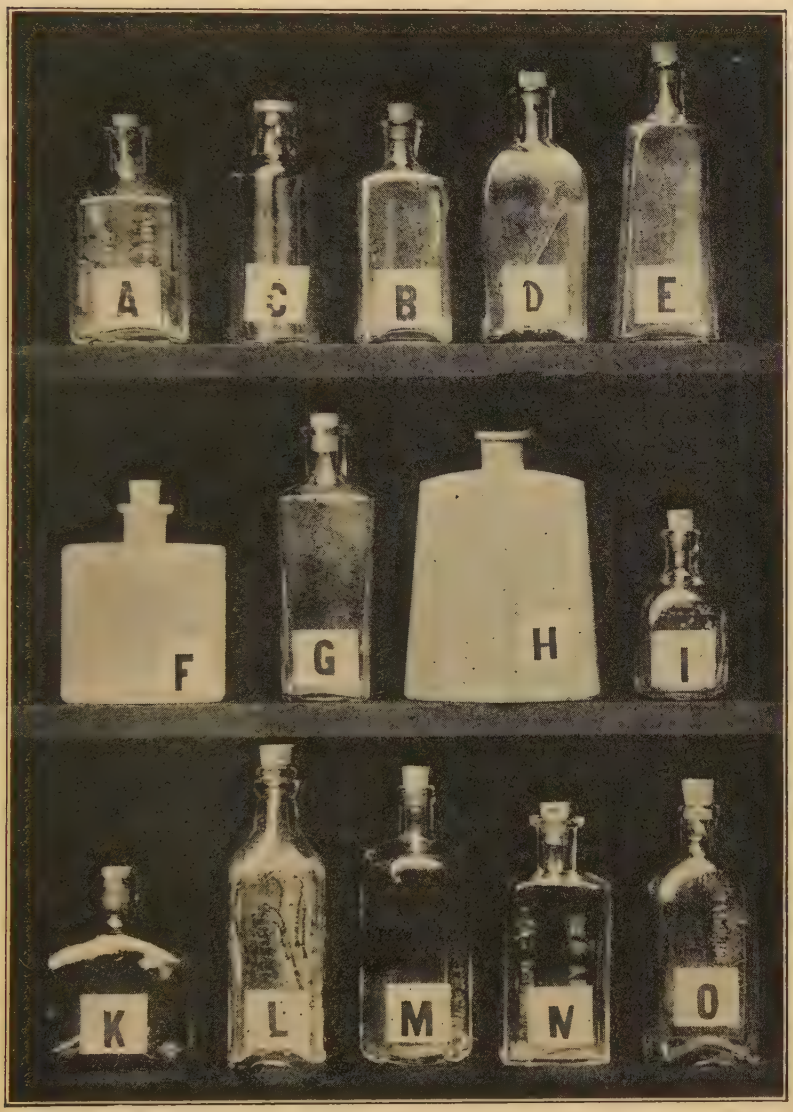
Family relationship. Products which are members of a group or "family" should have a mark which indicates the family resemblance, but should at the same time retain distinctiveness. Note the Kleinert's blue line in Figure 4B.

Display value. This is a complex consideration including distinctiveness, simplicity, and other qualities. An important factor is action, such as the figure chasing dirt, the box rolling on breaking waves, the contents spilling out, or a consumer serving the product.

Figures 4A and B show the old and the new in several packages, while Figures 5A and B indicate the materials used in several experiments.

Problem

Select the package for your general product, through careful analysis and test.



[Courtesy of R. B. Franken.]

FIG. 5B. SPECIAL MATERIALS USED IN CONTAINER EXPERIMENTS

Fourteen proposed mouth wash bottles with which studies were made to determine the size and shape preferred by the consumer. Bottle E was the one selected.

CHAPTER V

ATTRIBUTES OF GOOD COPY

Importance of Copy

Copy, technically considered, is an advertising appeal through language. Many advertisements are entirely dependent upon this form of appeal; illustration, decoration, even white space, may prove impractical or prohibitively expensive. In all advertisements the printed word is essential. It may describe at length the product or service; it may be used as a whip to action; or it may give simply the name of the article or of the seller.

The printed word is playing an increasingly important part in commercial communication. Market reports are featured by newspapers. Trade information and economic conditions are treated in magazines and letter releases. These form the environment for the individual sales appeals. Although word by wire or radio is quick, the printed word is specific and sure, for it depends not upon auditory approximation but upon visual certainty.

Since the results of copy are gauged in terms of money return and not in terms of reader enjoyment or author satisfaction, a utilitarian objective must always be kept in mind. Profit on the investment is the goal. And yet it is increasingly evident that for ultimate value copy must contain elements of literature and of good usage. The advertiser cannot undertake to expand the reader's vocabulary, but he can be constructive in his employment of grammatical forms. Moreover, the goodwill of the man and woman of taste and discrimination is needed in the present period of business transition.

The Copy Writer

It is largely the responsibility of the copy writer, then, to link together the product and the consumer. He must judge what the potential customers will understand, what they can be made to feel and imagine. He must discover their interests, their tastes, their prejudices, their limitations.

This judgment must not be based upon opinion or personal estimate. The basis must be as scientific as human relationships will permit. The writer must be impersonal in his approach to the study and the interpretation, but as personal in his presentation as the product and the occasion warrant.

Close contact and acquaintance with the product is the starting point. If possible, the writer should see it manufactured, study the process of its transformation, and get an insight into the lives of those who produce it. Literature regarding the product, its raw materials, and other factors in its composition should be read diligently. Competitors' advertisements should be analyzed to determine their concept of the problem, their estimate of qualities to be featured, and their shortcomings in presentation. Particularly should points of superiority be noted.

If time permits, the copy writer should temporarily become a salesman in order that he may crystallize his study by obtaining the comments and criticisms of the retailer and customer.

A study of the firm's marketing methods, of the audience to whom the appeal is to be made, and of the advertising mediums to be used are all parts of the program of preparedness. A close study of psychology will help correlate data and methods.

To this preparation of source material must be added a constant and conscious mental effort to retain a sincere, truthful state of mind—a determination to follow Steven-

son's dictum of "truth to the fact and a good spirit in the treatment."

Professional Training

Just as an athlete undertakes rigid training, so the writer must enter an apprenticeship of self tuition. Since it is most difficult to discover errors in one's own conduct, practiced alertness and rigid correction are requisites of development.

Upon entering the field, it usually does not take long for an individual to determine whether he possesses imagination and aptitude for expression. But it is unfortunate if a person must wait, particularly after long training, until he actually obtains an opportunity to write copy before he can determine his ability. A short cut may often be found in the practice of revising advertisements already printed and of creating series of appeals to submit to competent practitioners for judgment. If time permits, there is probably no more thorough and impartial preliminary than a reporter's training on the city staff of a newspaper.

Confident of the qualities just mentioned, the way to skill is through careful application. It requires intensive reading for the accumulation of information and the development of imagination, not alone of fact articles, but particularly of fiction and essays, because of their value in developing style. It requires intensive reading upon the subject involved. The attitude must be analytical and critical. When the work of others has in this manner been absorbed and dissected, the practice of revision and construction follows. Efforts to present the same and new material in clear, smooth, accurate form must be tireless.

At this point alertness is necessary to faults arising from careless or zealous writing. Conventional and hackneyed phrasing, mere cleverness and fluency, emphasis upon style rather than upon thought—these amateur tendencies must

FIG. 6. SUCCESSFUL BALANCE BY PANELS AND ILLUSTRATION; CONSTRUCTIVE COPY APPEAL

be avoided. It is usually found necessary at first, until the process becomes habitual, to curb vigor in favor of method. Science must be the basis of art.

Finally, to observation, diversity of interest, and the verifying attitude may be added the practice of meditation —the attempt to clarify, to formulate, to reach independent conclusions. This involves the mechanical practice of note-taking, of the jotting of phrases, of the recording of references and the filing of clippings.

It has often been suggested that copy writing will reach its highest development when successful authors are persuaded to apply their talents to advertising. One of the reasons which have kept many fiction writers at a distance is doubtless also a cause of the low grade of much advertising copy—the rigid control and arbitrary attitude of many superiors. Few advertising men have not experienced the complete discarding of carefully developed plans by vice presidents, sales managers, or other officials, without even a careful consideration. These plans may be as perfect from the appeal standpoint as can be determined in advance, but they are frequently ignored on the vague generalization expressed that "they lack pep!" or "there's no go-get-'im!" Of course, it would be futile to attempt to place the entire responsibility for this type of copy outside the advertising department.

Another restriction which is most disheartening to conscientious writers is the pressure of time. In many instances copy is scheduled to appear with machinelike periodicity. Under pressure of this kind a man can do little more than hack writing. The following example would seem to be the result of this condition: "Frazier Hunt writes history in advance and it is accepted by time. He gives the readers of *Hearst International* the first intimation of what will happen in every country he visits, based on the personal word of the men who will make it happen.

The Children's Hour

Painting by
Norman Rockwell
Copyright by
Edison Lamp Works of the
General Electric Co.
1922

They are the gold of Memory's storehouse—those hours "between the dark and the daylight."

And under the spell of the evening lamp, the Children's Hour becomes a Magic Hour, when Age forgets its years and wanders with Youth into the Land of Make-Believe.

All too soon those hours pass; but the cheerful light is always there to touch with magic those other hours between the Dawn and the Twilight of Life.

There are rooms in your home which still need the magic touch of Edison Mazda Lamps. Put the right lamp in each socket and see how much you add in comfort and cheer.

Go to the Edison Mazda Lamp Agent in your neighborhood. He knows just what lamps will give the best lighting effect with every fixture in your home—and at the lowest cost.

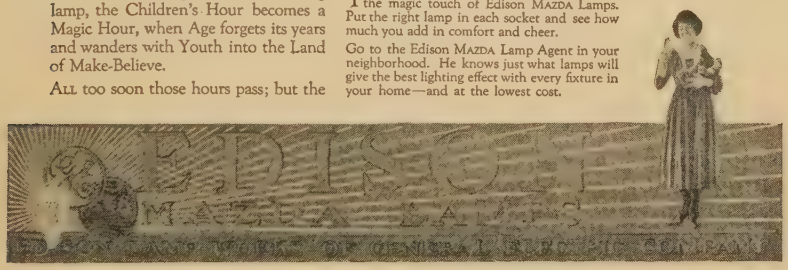


Fig. 7. Splendid illustration, not equaled by copy

. . . He was the first Occidental to unlock the mind of Kagawa of Japan."

Combination of conditions and attitudes of this nature have given the impression among a large group of people, including potential clients, that professional advertisers are set, regardless of method, upon placing "Advertising *über alles.*" This impression has grown among consumers as the result of the seeming absence of modesty in promoting products. There has always been an overabundance of superlatives used in describing an overabundance of accomplishments. Consequently, it is an optimistic outlook when advertisements of the following type begin to appear from several sources:

> It is easier to pump up an advertisement to ninety pounds pressure and give it across-the-continent mileage than it is to do the same thing with a tire. The most effective publicity Kelly-Springfield Kant-Slip Cords receive is the commendation of satisfied users.
>
> It costs no more to buy a Kelly.

That advertisers are endeavoring to meet dealer lethargy and consumer hostility is evidenced by the following advice offered to readers of a daily newspaper in a display by the George Batten Company:

> 1. Read only advertisements that interest you. If an advertisement does not tell you something that you are better off for knowing, turn to one that does. There are plenty of them.
>
> 2. Do not believe anything that does not sound true. The best merchandise and the best bargains are usually described in temperate language.
>
> 3. Do not read any advertisement that is hard to understand. If a man cannot describe his goods or service in simple language, he should hire someone who can.

4. Read occasionally an advertisement of something that you think you know all about. It's often possible to get a new idea from an old advertiser.

5. Read all the advertisements you see that talk to you in terms of your needs. Then if you buy the article you can be sure you needed it.

Style

As the result of the rigorous training outlined above, there will evolve an individual manner of interpretation and expression. As a system, conscious or unconscious, it will include certain relationships of thought and mechanical form directed to produce effect.[1] There will be a grouping of sentences, paragraphs, and phrases for balance and contrast, for subtle suggestion or virile force. It will require the weighing of words with regard to what they concisely say or what they gracefully imply.

Evidently, this style must not be rigid, machinelike. It will be adaptable to changes in thought, to spontaneous expression. It will be modified to meet the conceptions and capacities of the audience.

Qualities of Effective Copy

Certain qualities of all good copy may be outlined and illustrated as follows:

Economy

Conservation of the materials of expression so that the idea may be recognized at once is what economy aims at. Economy may be accomplished in several ways:

1. We may relieve the reader of the necessity of expending effort in interpreting our meaning. In the statement, "Won't injure anything pure water alone won't harm," we find a violation of this principle. Again such expressions as *la fin, specialités de toilette, flair, imaginations*

[1] *Cf.* Whitney-Lockwood, *English Grammar.*

féeriques, l'odeur vivant, quelle fraicheur!, êtes-vous fatiguée? used in general magazine advertising could be readily interpreted only by a limited audience. Doubtless, the object of these terms was the creation of atmosphere and of curiosity, but the chances of comprehension are reduced by the added complications.

In the following sentence we have an instance where vigor may atone for the loss in facility: "A lack of courtesy is a most serious handicap in the modern marathon of business practice."

2. We may use suggestion which will help the reader to think beyond the limitations of our words: "The owner of this hat is a young man of good taste—the hat is a Stetson." And again, "The wolf whose cry is the howling wind—the wolf that preys on children's health and gnaws at the feeble heart of age—this wolf of winter the American Radiator Company has been fighting for more than thirty-five years."

In contrast there is no delicate suggestion, but a pile-driving insistence in these unfortunate instances: "From the beauties of spring to the beauty of spring suspension is not a far cry after all." "You are warm and thirsty—a mere cold drink won't do. No doubt you're seeking lemonade, for that is both cold and cooling—the ideal drink." "The writer is a specialty salesman and sales promotion manager of the first class and largest calibre. Am accustomed to handling and at all times dominating salesmen of superior intellect and ability."

3. Skill in the selection of æsthetic, congruous language is another attribute of economy. Note the beauty of the adjoined phraseology: "A gaunt, lonely, tragic figure was Abraham Lincoln; endowed with wisdom and a clarity of vision possessed by few men. His humility was greatness; his rugged homeliness beauty of mind and heart. You must come and experience the chambered silence of the new Lincoln Memorial—a magnificent marble temple shrine."

COMMUNITY PLATE

FIG. 8. ATTRACTIVE ILLUSTRATION AND INTERESTING CONVERSATIONAL COPY, THOUGH POSSIBLY WITH A NEGATIVE APPEAL

Clearness

The second attribute for effective copy is clearness, including precision or exactness and perspicuity or lucidity. This requirement is frequently violated.

1. Precision is applicable in a number of ways. We must have regard for the aptness of words, as "chambered silence" in the quotation above. We may employ defining and limiting expressions: "Quality is irreplaceable. It leads while progress lives. To-day's search for economy takes the world straight back to quality." Note the negative effect of this example: "Extremely durable where not exposed to wear." Again, there may be a juxtaposition of words expressing likeness or contrast: "Do you endure the summer or enjoy it?"

2. Perspicuity requires development of a grammatical sense against ambiguity. It demands unhindered progress in the flow of thought expression, particularly through the correct relationship of the grammatical elements. Repetition is often advisable to assure clarity. In the following examples violations of this principle have been made evident by italics:

"——— & Co. wants you to celebrate with *them,* the passing of sixty-five years of development in store and city alike. Therefore *they* would greatly appreciate any garments, rugs, furniture, silks, photographs, or other relics of the 1857 period to place in *our* exhibition."

The "Phrase Book, an Aid to Ready and Effective Conversation and to Social Letter-Writing, with nearly 100 Model Social Letters, and *6000 of the World's Best English Phrases, in flexible binding, with round corners and colored edges.*"

Force

Force may be obtained through the factors of connotation or inference and emphasis.

Not realistic enough!

THESE clippings show that the picture is not realistic enough! It should show the dead and dying—aged women being cremated on fire escapes—the sick and infirm prostrate in the path of on-rushing flames without the heroic help of nurses and doctors.

One hospital in every ten catches fire each year, but not one in a hundred is equipped to put out a fire surely and automatically no matter when or where it starts.

Yet the big business men so largely making up hospital boards have almost universally safeguarded their commercial enterprises from fire by automatic sprinkler systems. The trouble is that they think of sprinklers in terms of huge insurance savings and do not stop to figure that those insurance savings mean only one thing—safety from fire. Otherwise they could not, for so long, have failed to bring the greatest fire safeguard of the business world into the more important field of hospitals, colleges and schools.

When human life and not mere merchandise is at stake, nothing else should be considered but this system—the highest type of fire-fighting device ever devised, the Grinnell Automatic Sprinkler System. It is automatic! The heat of the fire works it. It is always on guard. Always ready. No human aid is required. When the Fire Starts, the Water Starts.

Laws require such protection for factory workers. Are school children and hospital patients less worthy of your protection?

Read—*"Fire Tragedies and Their Remedy"*

Write us for your free copy of *"Fire Tragedies and Their Remedy"* and learn the truth. How about the schools, hospitals and asylums of *YOUR* town? Write us and ask about them. Address Grinnell Co., Inc., 302 West Exchange St., Providence, R. I.

GRINNELL COMPANY

Automatic Sprinkler Systems | Steam & Hot Water Heating Equipment | Humidifying and Drying Equipment | Fittings, Hangers and Valves | Pipe Bending, Welding, etc. | Power and Process Piping

When the fire starts, the water starts

FIG. 9. DRAMATIC, TIGHTLY WOVEN COPY AND ILLUSTRATION

1. Connotation usually involves the following elements: Use of the vernacular: "Take a tip, take a Tap." " 'This,' said the detective, 'is an inside job.' "

Descriptive phraseology: "That busy meeting place of voices, your telephone switchboard."

Words used in the figurative sense: "Coffee often robs its users of health." "Sensible watches."

Use of inclusive, comprehensive terms, such as words for clauses, thus eliminating minor, expletive words: "The smart silhouette demands them, these sheer, cobwebby underthings that breathe Paris."

2. Emphasis is readily obtained in one or more of the following ways:

Placing the stress out of natural order, by sentence inversion or by suspending the important idea until the preliminaries have been covered: "Rivers of health, your millions of pores." "The crashing impact of a six-ton boulder . . . the brutal nudging of the steam shovel . . . the long pull up a twenty ramp . . . the swift run to the dumping ground . . . the racking, swaying trek over the bulging hummocks of previous loads . . . a quick discharge of the burden and speedy return to the pit . . . hour after hour, day after day, month after month, Pierce-Arrow Dual-Valve Trucks meet and conquer these tasks."

Pairing or contrasting elements: "This is the age of long-distance telegraphy, long-distance telephone and long-distance teaching." "Fleet and free, they give speed to expression, clarity to thought, fluency to writing and ease to reading."

Iteration or emphasis of same word or thought directly or in disguise: "On all sides vacation delights. Everywhere joyous recreation."

Brevity, condensation, the elimination of languorous phraseology: "There's charm without harm. . . ." "Many people are still in the Slate Age educationally."

FIG. 10. PRIMARILY DESCRIPTIVE; ATMOSPHERIC BORDER

Beauty

As we shall see in studying the art features of advertising, beauty means constructing pleasurable combinations, not ornamenting. In copy, it is accomplished by the use of euphony in sound, harmony in relationship, and feeling in expression.

Euphony. Assurance of euphony is best obtained by reading aloud, slowly and then rapidly, the copy under observation, listening for possible sound clashes and rearranging for harmony. Rules of euphony may be found in many books of composition and should be familiarized. In general, abruptness in the succession of sounds should be avoided; for instance, "His abruptness was adjudged." Frequent repetition of the same or similar sounds should not be permitted: "The simple truth is that her seeming attraction for men is simply accident and luck."

Harmony. Beauty in the relationship of sound and sense and in the rhythm of phrase and structure is called harmony. The words "sonorous" and "resonant" are illustrative of the close connection between sound and meaning. Note the succession of "sound words" in the following: "They were trimming the children's tree, when down through the festoons of tinsel a silvery glass ornament slid to the floor with a pop like the bursting of an incandescent bulb." Here are examples of rhythm of phraseology: "Soothing sense of freshness." "Profit-making road speed and ample pulling power."

Feeling in expression, or "Feeling Tone." This may be obtained in a number of ways:

Simile. A simile draws on explicit comparison: "Michelin Steel Wheels are shaped like those ancient shields. Their smooth, highly enameled surfaces are convex, or outwardly curving. And, curiously enough, they not only look like a shield, they act as a shield."

Analogy. A resemblance in the relations of two or more

things is an analogy: "Josiah Wedgwood was, beyond dispute, the master potter of the ages. . . . In another time and in another field, the name Firestone has come to stand for the highest accomplishment—to set a new standard in the important industry of tire building." "To-day's magic carpet—an entire town moved by an Acme Truck."

Metaphor. An implied likeness expressed out of its literal meaning is a metaphor. "Bridge the bumps" (by means of automobile springs). "Fireside comfort in your Ford." "Thoroughbred: Swift, light in action, with the ease and grace that go to make up perfect form. And a wealth of stamina, that reserve of endurance which a winner must always have . . . Royal Typewriter." It is overdone in this example: "Courtesy is a stepping-stone to riches, the divining rod of fame and the kid glove of authority." Mixed metaphors should be avoided. "Prohibition was railroaded from the pulpit."

Personification. This form of comparison represents an object or abstraction as a person: "Friction—the unseen enemy of production in your plant." "You don't see the door-man—but he's there." (Yale Door Closer.) "Give Old Dutch the run of the house. From cellar to garret, from garage to front porch, the job will be cleaned up quickly with a saving of time, money and energy." "Scot Tissue Towels . . . are always eagerly thirsty to dry your hands." "Curved to fit the curves of the collar and shoulders, it brushes your coat as cheerfully *on* your back as *off*, kicks out the dust and dirt, livens up the nap without wear, and never sheds a bristle. It's a typical Fuller Brush."

Allegory. An allegory is a figurative or emblematic story: "The village of Atri had a great bell that was rung only in time of need. For years it had been unused, for Atri was prosperous and content. Its rope, covered with green vines, trailed to the ground. One day a starving horse, turned out to shift for himself, seized the fresh green

tendrils in his teeth. The bell above him began to ring, attention was called to the predicament of the poor beast, and he became a well-fed ward of the town.

"Advertising is a bell that is continually ringing to call your attention to something you need and ought to have. Manufacturers, who are making something they think you will want, are using its clarion notes to attract you to their wares."

Euphemism or delicacy. "There is something about halitosis (the scientific term meaning unpleasant breath) that seems to forbid honest conversation about it." "There is the cleanliness that merely looks clean. There is the cleanliness that is clean, according to ordinary standards. Then there is the cleanliness that is antiseptically clean—the cleanliness of hospitals. It is this last and highest degree of cleanliness that brings to the discriminating woman a sense of real satisfaction." Similar delicacy of treatment may be found in the advertising of such products as "Mum" and "Kotex."

Structural Principles of Effective Copy

In addition to good qualities, certain principles of construction are applicable to all art. In other chapters we find them treated in relation to illustration, display, and layout. They are unity, proportion, coherence, and emphasis.

1. *Unity*

Unity requires the consistent treatment of all parts toward a single definite impression of the whole. There must be no possibility of the reader's misconception of our meaning and goal. Consequently, our copy must develop one idea or theme as a distinctive talking point and one angle in its presentation to the reader.

Naturally, each advertisement should deal with only one

What befell the Fords' Hands

From Cocoanuts comes a pure, white oil—bland, smooth, fragrant. This oil is used in FAB.
It makes FAB flakes dissolve instantly and lather copiously.
It makes this lather soft and gentle on hands and clothes.
It makes the flakes snow white in the package and the clothes snow white after washing.
And best of all, it means that FAB is safe—gentle and safe for all your fine fabrics.

COLGATE & CO. *Established 1806* NEW YORK

FOR WASHING FINE FABRICS SAFELY

FIG. 11. PICTORIAL STORY; EFFECTIVE USE OF BEN DAY; COPY LACKS COHERENCE

subject and that subject should be as specific as possible. "The genius and wisdom of America" is insufficiently concrete as a central theme upon which to develop the genius and wisdom of the management of a particular bank. When, as a concrete example of the American variety of genius and wisdom, we find employed the history of the bathtub, the irrelevancy carries us so far afield that the transition from tub to bank overtaxes the most soaring of imaginations. The absence of unity is illustrated by the following paragraphs covering the strained transition:

> Vision, if you will, the up-to-date home with its tile bathroom, its twin tubs, its needle and shower baths, and all of the appurtenances that contribute to comfort and health.
>
> The development of this industry with that of thousands of others is a potent and active tribute to the genius and wisdom of America.
>
> The vision to see, the will to do, and the banking business to furnish the necessary banking service render possible the constant broadening of the horizon of America's industrial achievement.
>
> Even before the first bathtub, the A——B——C——Bank had been doing a general banking business for four years—in other words, its banking history is conterminous with that of the then laughed-at but now necessary bathtub.

In Figure 7 we find another violation of unity. A splendid start is made with the idea of the "Children's Hour" and, if the copy were as well constructed as the picture, a very definite impression would doubtless be obtained. Unfortunately, a rift develops (further analyzed under consideration of Coherence) between the depicting of the children's hour, "these other hours," and the rooms needing lamps, which wrecks the initial impression. An attempt has been made to subordinate the ideas of the last two

paragraphs by the use of smaller type, but the transition of earlier paragraphs has already disturbed the unity.

Unity of impression appears strongly built in Figure 8, but it is probably a negative appeal, resulting in a vividness undesired. The theme of extravagance carries to the object advertised and may lead the reader to consider purchase of Community Plate as uneconomical. It is poor solace for Tom to be proud after landing in the poor house.

Figure 22 shows the "encyclopedic" type of advertising. Some one had the inspiration of associating the dependability of the First National as applied to the banking field with the institution of Wrigley's. It would appear that from that point onward as many other ideas were crowded into the advertisement as space would permit. The qualities inspiring confidence in the First National are enumerated; then a list of characteristics for which Wrigley's stands is given, each characteristic being distinct from any of the qualities suggested previously. A paragraph of advantages is added; three paragraphs are wedged in at the left; and over all a headline is tacked utterly irrelevant to the theme originally intended as central.

Now let us consider constructive examples. Turn first to Figure 9. From the headline to the final sentences the copy is tightly woven together. Notice how adroitly the third paragraph introduces a new idea in the guise of a supporting argument. Similar accomplishments are evident in the subsequent paragraphs. Even the exhortation in the final paragraph is wound about the theme.

Further examples of unity are found in Figures 12, 13, 15, 17. A cursory glance at Figure 23 might suggest a violation of unity. But the theme is merely general: Bon Ami's uses in the home. This illustrates the "summary" advertisement used at the end of many campaigns to tie together the various talking points which previously have been used singly.

2. *Proportion*

Proportion deals with the comparative relation between the various parts of our copy, giving to each a just share according to its value in reaching our objective. A careful balance must be obtained between ideas, the central theme receiving sufficient weight to equal all the others. Particularly should associated thoughts find neighboring positions. It is essential to plan how much of the available space and what position shall be assigned to headline, introduction, body, and conclusion.

Figures 9, 12, and 13 successfully illustrate this principle. Figure 17 is a neat example. With the illustrations holding the prominent positions, the copy required careful handling. Particularly dexterous was the handling of the central idea. It is fully developed below the middle of the page, but since that is far along in the layout, the short paragraph to the right of the circle and just under the headline provides an introduction. The list of anniversary classifications adjoining the circular illustration makes the whole theme immediately obvious. Important specific offerings are assigned to the margins and further details boxed at the bottom.

A most interesting example is found in Figure 26. Ordinarily we expect this type of advertisement to contain all possible defects. But notice in this case with what care ratios of proportion have been attempted. Following the headline caption, two paragraphs are given to completing the story which attracted the reader when he saw the bear and was asked, "Can *You* Throw This Bear?" The second paragraph is transitional and then we find offered the "How" covering the final third of the advertisement. But it is not a mere coach who gives this instruction; it is the man who threw the bear and whose other feats merit reference. And associated with him is a pupil who became the greatest wrestler. Then follows the invitation to in-

FIG. 12. A PICTURE STORY BACKED BY A MINIMUM OF COPY; LINE DRAWINGS WITH HALF-TONE INSET

quire. In associating ideas notice in the second paragraph, "Bruin was surprised—but no more surprised than many a thug has been . . ." when he met a man trained as you may be.

3. *Coherence*

Coherence deals with the grammatical and logical relationship of copy. In a later section we shall examine the fundamental differences distinguishing narrative, descriptive, argumentative, and expository copy. The order of development within those forms helps assure coherence. In addition, we must care for the right construction between subject and verb, for the proper connection between phrases and sentences. Introductory passages should be self-sustaining and self-explanatory. Each division of thought requires clear distinction. Transitional and connective words, phrases, or sentences require construction toward a unity of impression.

Under our consideration of clearness we used an example in which a store, appealing to patrons to help celebrate an anniversary, changed from the third to the first person. This is also a violation of coherence.

The headline of Figure 7 uses the singular of "hour." In the first sentence of the copy, because of its inverted form, the use of "they" would naturally presuppose an antecedent. Moreover, not many of the hours "between the dark and the daylight" belong to normal children. In the second paragraph, the singular is resumed only to be superseded in the third by the plural, the latter probably referring back to those hours between dark and daylight, since the next to be illuminated are between dawn and twilight. If the literal analogy is applied, there is relatively little use for lamps in the daylight. If the literary sense is invoked there is still an unnecessary break from the splendid idea of the children's hour. Beginning with the fourth para-

graph, the introduction of extraneous material completely dissolves the coherence. It is the death stroke of an inspiration.

In the second sentence of Figure 8 we find an initial "But" which designates, properly, a contrast with the thought preceding. The earlier thought, however, approximates a consequence of the second sentence; therefore, if any connective is essential, it will be "for," which is just as conversational in nature.

Referring to Figure 11, the copy sequence is clear as far as the ninth square (the fourth in which copy is used). This sentence was submitted to a group of persons. In almost every case the first interpretation required Mrs. Ford and the girls to wash their "dainty things" as before, but twice a week. This change in program might solve the problem of hand blemish without Fab. It will appear upon reëxamination that what is really meant is that Fab is going to save hiring of a laundress for an extra day.

For clear construction of introduction and indication of division of thought, analyze Figure 13. It is a gratifying piece of work.

Turn again to Figure 9 in order to observe, particularly, the significant use of the first words in the first and third paragraphs—"these" and "yet" respectively.

In Figure 12, the first word, "but," in the third paragraph has a logical use.

4. *Emphasis*

Emphasis from the viewpoint of style was considered under force. Here it is the same principle applied to structure. It will receive consideration again in other sections such as in the chapter on layout, where such problems as the relationship of copy and space are analyzed. Emphasis requires the stressing of ideas through prominence of position from a structural standpoint, whether we consider

as the unit a sentence, paragraph, or the entire copy. Negatively, it necessitates the elimination of stress upon points of minor significance. If we were to try, for instance, to emphasize more than three or four points, we should probably find as a result that none had received prominence.

An example of structural emphasis is found in Figure 8, where the conversational treatment is introduced by an idea familiar to all readers—"the melting of our bank roll." This idea is repeated (as suggested previously, probably to its disadvantage) but this time in order to place emphasis upon the product advertised, which is given an advantageous position and further accentuated by the phrase, " 'specially of the Community." To illustrate at this point the interrelation of implements available for emphasis, notice the use in this advertisement of special marks replacing dashes, of italicized words, of capitalized "Community," of use of white space for purposes of isolation, and of border and illustrations.

In Figure 9 emphasis is obtained in a variety of ways. The row of news headlines as a caption is dramatic. Following the exclamatory sentence in the first paragraph is a sentence of such velocity that the reader is carried quickly forward; it makes use of dashes in order to eliminate minor wording and isolates the important phrases. The second paragraph is emphasized by its shortness. In the fourth paragraph, capital letters are used to accentuate the last sentence. In the fifth, the second sentence is stressed by making it a question.

Upon completion of the pictorial narrative in Figure 11, the arguments are summarized. Observing these five lines more closely, we find that the idea of safeguarding the hands has been subordinated by relegation to the sentence furthest from the beginning and end. Moreover, the emphasis is transferred entirely in the final sentence from cocoanut oil to "Fab," from "it makes" to "it means."

THE THREE ARROWS

"WHEN I was a boy," said the manufacturer, "at the age when a boy won't read a book unless it has Indians in it, I used to practice every day with a bow and arrow. On the back of my father's barn I painted a white target with an outer circle, an inner circle, and a bull's-eye in the center. After a time the outer area of that target bore the signs of many arrows, and the inner circle, too, gave evidence of a fair number of hits—but there were mighty few marks in the bull's-eye.

"The subject of advertising always carries my mind back to that target. In business today, there are so many of us aiming at the same markets that advertising has become a contest in marksmanship.

"Reduced to its simplest terms, the work of advertising is, first, to cause people to *know;* second, to cause them to *remember;* third, to cause them to *do.* If we accomplish the first, the arrow hits the outer circle. If we accomplish the second as well, we have hit nearer the center. But to score a bull's-eye we must accomplish all three.

"In my own line of business, for example, the advertising of my competitors is either so similar that people do not remember one from another; or else it strives so hard to be 'different' that it wanders away from the methods that sell merchandise.

"My own product is the leader in its field because its quality is backed by advertising strong enough to make itself known in any company; individual enough to be remembered apart from all competitors, and so sure in its knowledge of people that it awakens the buying urge.

"And the principal reason is this—when I chose an organization to do my advertising, I chose one whose record proved that it knew how to put the arrow in the bull's-eye."

N. W. AYER & SON

ADVERTISING HEADQUARTERS

NEW YORK BOSTON PHILADELPHIA CLEVELAND CHICAGO

FIG. 13. CLEAR CONSTRUCTION; GRACEFUL USE OF SUGGESTION IN THE FINAL PARAGRAPH

Lea and Perrins' Sauce, in Figure 15, has received the emphasis of final position in all but the last paragraph. This treatment could have been made practically perfect by revising to a form such as "CHEESE with toasted crackers," followed by "Cheese worked . . ." etc., placing the name of the sauce last. The item, coffee, could have been shifted to the left of cheese and "almonds and walnuts" omitted.

Figure 23 has succeeded in arranging the emphatic order of ending by quoting the slogan, picturing the trade-mark, and projecting the name of the product as the essential part of the container inscription.

Problems

Analyze three advertisements with reference to:

(*a*) Quality of Copy
- Economy
- Clearness
- Force
- Beauty

(*b*) Structure of Copy
- Unity
- Proportion
- Coherence
- Emphasis

Find examples of:
- Simile
- Metaphor
- Personification
- Allegory
- Euphemism

CHAPTER VI

REACHING THE READER THROUGH COPY

In the preceding chapter we looked upon copy largely from the viewpoint of the copy writer and with reference to physical characteristics. In this chapter we shall approach the subject more from the angle of the reader and the methods of gaining his favor.

Functions of an Advertisement

If the purpose of an advertisement is to make a sale or to obtain a client, it must perform the following functions:

1. *Attract attention.* To attract the reader's mind from his flow of thoughts to our product or service is the first aim. The more engrossed he is in other affairs, the greater must be our means of attraction.

2. *Win an absorbing interest.* As soon as we find our reader aware of our advertisement, we shall be obliged, in order not to have him turn away, to center his interest upon our project. The interest aroused must be accompanied by a confidence that our purpose is sincere and our offer honest.

3. *Arouse a specific desire.* If the reader's interest has been obtained and we can associate our product with his needs, a state of desire will arise in his mind. This desire may reach out merely toward a group of products possible of satisfying his needs. Our endeavor to persuade him that our product will fulfill the need may raise a doubt which we must dispel by establishing a confidence in our commodity.

4. *Stimulate an active decision.* With his confidence gained and his attention and interest focused upon our product, a suggestion from us may be sufficient to obtain a favorable decision and assure the sale. The decision must be so complete that it will stimulate action immediately or, if deferred, in the future when a time more opportune to the need occurs. In the latter case, memory is an important factor.

These functions have been designated laconically the four "Ins"—Introduction, Information, Inspiration, Inflammation.

Building an Effective Appeal

In order to accomplish these successive stages in the development of an advertisement, we must understand in general the mental process of the reader and apply a scientific method in approaching him. For this we are dependent upon applied psychology. In making use of its findings we must first thoroughly understand its principles, then recognize the limitations of the application of any particular conclusions. These objectives require serious study and constant checking through new tests. And we must approach our task honestly, with the determination not to take advantage of its possibilities to force upon a buyer an unworthy commodity.

The Mind in Operation

We have found how easily our minds are switched from contemplation of a subject upon which we are particularly eager to concentrate. Impulses to look at something else, to listen to conversation near us, to get up and smoke another cigarette are continually breaking in upon our set task. This experience demonstrates the fact that our minds are constantly active, are never at rest. Sensations from the outside world, if only of a cold draft or a hot breeze, are

The Hood Service Man speaks:

WE Americans want to learn by experience. Not that we doubt the other fellow necessarily —we just want to *know*. It is a good habit.

And among other things, it makes a market for all kinds of safety razors, golf balls, automobiles—to say nothing of tires. Don't stop experimenting, but when you are quite content to call it a day, try HOODS, and see if they do not about combine the requirements your experience has taught you to look for in a tire.

We might almost say that HOOD Tires are built for those men who have run the gamut in tire buying, and wish to settle upon a tire which year in and year out, under all conditions, will give honest, dependable service.

Call TEL-U-WHERE in your city for dealers' names, or look for the sign of the HOOD Service Man.

HOOD CORDS

FIG. 14. INVITATION TO EXPERIMENT; EMPHASIS IN ILLUSTRATION THROUGH DISPROPORTION

crowding upon us; ideas, feelings, and emotions seem to be striving to direct our will and energy elsewhere.

Let us recall our state of mind in the street car. We are probably intent at first upon the most effective way to reach our destination, deciding at which stop we shall alight. Then, probably, we are engaged in finding a seat or in deciding upon the place of least discomfort for strap hanging. Perhaps before we have reached this point we have noticed some of our fellow passengers and have begun an analysis of their features and other interesting facts. Possibly we have unconsciously become attentive to certain individuals and we suddenly realize that we have been staring. Quickly turning away, our attention is attracted by another object and perhaps this is an advertisement. If there are two dozen cards in the car, what were the qualities in this particular advertisement which forced itself upon our consciousness? With this as our problem let us consider methods.

Initial Attention

To gain attention it is obvious that we must switch the reader's consciousness from the thought track his mind has been following to the route of our particular appeal. To do this, we must necessarily establish the general direction, at least, of the thought process from which he is to be diverted. If he is experiencing the swift fluctuations of street-car life, we must break in upon his consciousness quickly and strongly—almost with a jolt. If we reach him at a time of sorrow, our appeal must not be abrupt. Let us itemize the means.

1. *Intensity.* Strong stimuli are important factors in obtaining attention. The mind reacts quickly to a clash of thunder and a flash of lightning. The fire bell or siren whistle, the rockets of the battleship are constructed to gain attention through their abrupt intensity. So in adver-

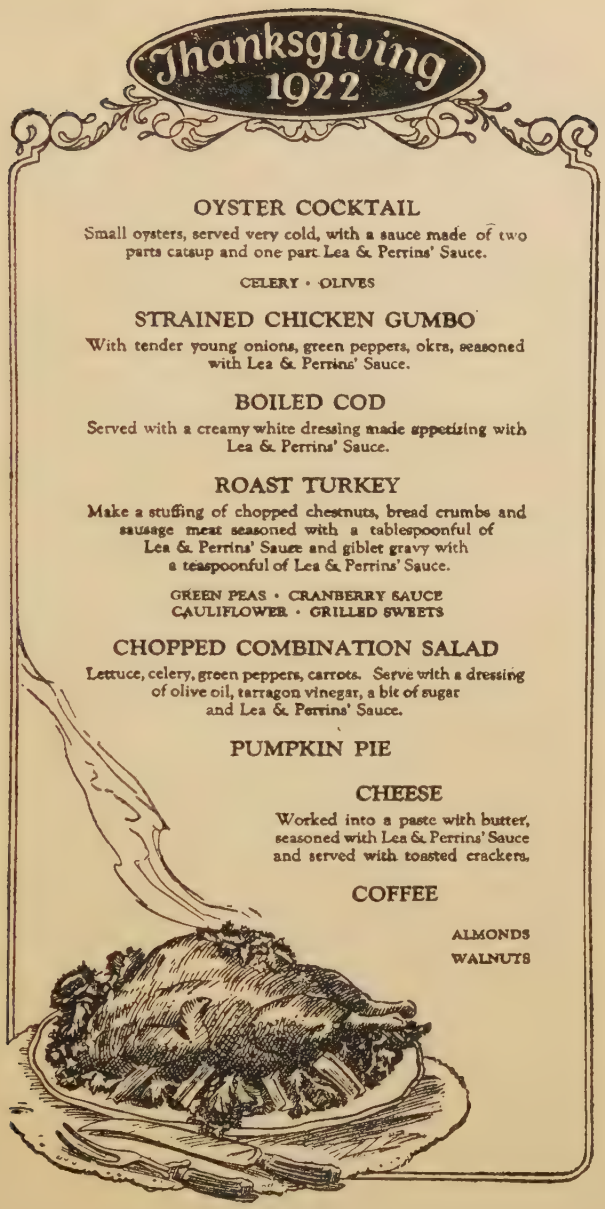


FIG. 15. EMPHASIS OF NAME ACCOMPLISHED EXCEPT IN THE FINAL PARAGRAPH

tising, the Coney Island barker and the electric forcefulness of the display sign play their part. But these characteristics, we notice, involve other elements than copy. We could attract by use of illustration, color, white space, or type, but these methods are extraneous to copy.

Consequently, from the viewpoint of copy, we shall be limited to the substance of our message and the methods of presenting it in words. These methods were illustrated under emphasis and will be referred to again when we consider the structural parts of copy. If we are eager to have the reader peruse all of our message, and there is no reason for writing unless we expect the customer to read, we must be sure he is attracted initially to the upper left-hand corner of our copy. Since our custom of reading is from the upper left toward the lower right, we must get him started correctly. If we should attract his attention to the final line in our copy, he might never read the message that precedes it.

This would narrow the location for initial attraction to the headline or opening phrases of the introduction. It must be emphasized that we are now considering copy as distinct from other elements in an advertisement, and particularly that advertisement where there are no other elements, such as illustration, color, and type to assist.

"When I was a boy," is the magnet used in Figure 13. In the next figure, "The Hood Service Man speaks" is the intensified, perfectly located caption head. In Figure 15 it is "Thanksgiving." Note the crisp headline in Figure 17 and the phrase "Tradition prescribes" of the introduction.

2. *Extensity.* Size or magnitude forces attention. If we are motoring we may easily overlook a signpost, although we are eager to see it, while a huge billboard cannot escape detection although we may try to avoid it. This again is a quality primarily external to copy. It requires

more directly such items as space, type sizes, and illustrations. Mere bulk of printed words is a space factor.

And yet, in terms of concept, "Three times a day in the dish pan" (Fig. 6) is a term of magnitude, as is "One hospital in every ten" (Fig. 9). Such expressions, again, as "Millions Living Shall Never Die" contain the element of extensity which attracts.

3. *Change.* A change of any kind, particularly as represented by movement, is so characteristic of the mind itself that it is an important factor in getting attention.

Its application to copy is fundamentally a relationship of contrast, illustrated by the phrases "not the joy of life, but of living." Figure 20 employs a variation of expression we have assumed as essential to the theater program. In Figures 23 and 24 the use of questions gives the feeling of instability which can be brought to a point of rest only by an answer.

4. *Color.* In so far as copy is concerned, color refers only to the use of colored ink in printing, an external consideration.

5. *Repetition.* In Figure 22 we find the name displayed in the headline and repeated on four containers to the left. In the second and third paragraphs and on the bottom streamer occur other repetitions. The name is fairly bombarded into consciousness, possibly with the danger of recoil. The newsboys have learned the value of repetition with their cries of "Extra special! Special extra!"

Absorbing Interest

Noncommittal, wavering attention must be transformed into a steady, trustful interest. This is accomplished by giving information about the article; by using such terms and references as will connect the article with something already familiar in the reader's experience; by arousing activity toward the product; and by employing a sincere atti-

tude which will create confidence in our statements and purpose.

Five classes of facts about which information may be offered are:

(*a*) Sources and quality of raw material (Figs. 11 and 12).
(*b*) Processes of manufacture: present and historical (or methods if an institution is advertised) (Fig. 38).
(*c*) Personnel of importance in the firm (Fig. 26).
(*d*) Uses to which the commodity (or service) may be put (Figs. 6, 7, and 23).
(*e*) Importance of the product (or service) (Figs. 8 and 9).

Other examples are readily found throughout this book.

Although a new thing usually stimulates curiosity, it does not necessarily, because of its newness, create sales. Information which merely referred to the oddity or uniqueness of a product might leave an impersonal impression. Probably the most successful means of personalizing is to refer to a known class of articles or to a familiar atmosphere and lead gracefully to the introduction of the new commodity by paralleling features and uses. If, for instance, an electric sweeper is our product, the approach to it as a new implement might be made through the broom as the familiar tool and through the light or motor as the known power.

Confidence at this stage is essential not only that our information and arguments may be believed, but also that doubt of desirability or fear of effectiveness may be minimized.

Belief is an essential element of confidence. It is seldom the result of reasoning; arguments, consequently, are of prime importance in bolstering up a belief already acquired. Although we consciously seek the truth, it is not necessarily the truth that is believed. If "truth is stranger than fic-

Fig. 16. Background for isolation; odd angles for emphasis

tion," it is just as likely to be fiction that will be believed; that is, the whole truth may be so startling as to be incomprehensible. Therefore, even "truth" should not be told beyond the limits of checking with consumer experience. And these ideas must issue from a source accepted as authoritative. Finally, then, belief tends to be founded upon emotions—those feelings of pleasure, of fear, of desire.

Professor A. T. Poffenberger [1] suggests the following three questions as a check to credulity:

1. What adverse beliefs and experiences does the advertisement have to meet in the consumers' minds?

2. Will the authority of the mode of presentation or of the medium in which it appears help create belief?

3. Does the appeal used arouse desires which will in turn create belief?

Common means of obtaining action are the coupon, request for names of friends or dealers, insistence upon necessity for speed, prizes, samples, novelties, and puzzles. These factors, of course, play a large part, as well, in creating desire and directing a decision.

A pleasant impression is important to this state of mind.

Specific Desire

If, as sellers of an electric sweeper, we create through our advertisement a desire merely for that type of implement and not for our specific product, then it is evident that we are advertising for our competitors as well as for ourselves. Since the object of the complete appeal, however, is to sell a particular commodity or service, the desire must be developed with that commodity as its goal.

Here again pleasantness of impression is vital. It helps to establish confidence in our presentation and our product, and it helps memory recall the product.

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[1] *Journal of Applied Psychology,* December, 1922.

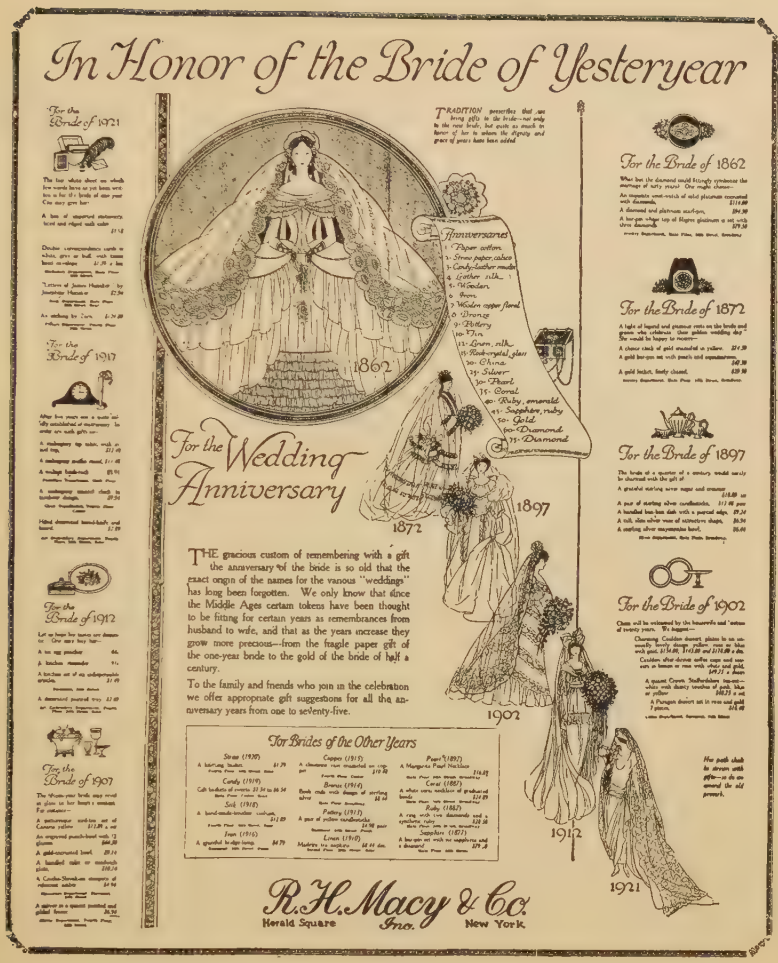


FIG. 17. A DIFFICULT PROBLEM REQUIRING SKILL IN LAYOUT

With the growth of interest and desire, the reader's mind develops at some stage a wariness, a doubt, or possibly a checking-up process resulting in a pause in the progress toward conviction, which may be strong enough to turn him away if we have not prepared to meet this emergency. At this stage a suggestion may turn the tide. It may consist of repetition of our strongest argument, of further proof, of an offer to send the article on approval, or the quotation of a satisfied customer. Least certain of all, but sometimes necessary to the sale, particularly if the article be technical, an appeal to write for further details may be used. At all events, satisfaction is the aim.

Examples may be found in Figure 6, next to the last paragraph; Figure 7, last paragraph but one; the same paragraph in Figure 9; and paragraph four in Figure 24.

Active Decision

With the crisis of doubt passed, the customer convinced of the value and usefulness of our product, the decision to purchase must be completed, preferably now, but at all events to purchase sometime. Perhaps he awaits only a suggestion from us that the stock is low, the need pressing, the stated price temporary, that a check will be accepted, or a similar tying up of the product with his conviction. Of course, we shall prefer his purchase now, but should that be impossible, we do not want him to forget his decision when the opportune time comes. Therefore, we must invest the product with a distinctive trait, preferably present in the name or slogan, to support his memory.

Note in this connection the final paragraphs in Figures 9, 26, and 37.

Human Traits

Certain tendencies to feel and act in like manner under given conditions appear to be common to all animals. The

Saks & Company — Specialists in Apparel, Broadway at 34th Street — Saks & Company

New Lights *on the* New Modes *for* Winter

As Originated by Paris and Presented by Saks & Company

All is Change is the motto of Fashion. Particularly this Fall, when suits take to blouses and draped skirts, while frocks do startling things at the neckline, and even our shoes turn from staid black to brilliant red! We show below a few of the most important changes made by the hand of Paris.

That bronzing doe black-and-silver, is used to carry out the hues of this new turban hat — $25 Third Floor

A head-dress by night as sure as necessary as a hat by day! A newly arrived Paris head-dress of metallic leaves and flowers—various styles $2.50 to $10.50 Dress Floor

New Dance Frocks are Almost Tripping Length!

Now they are here we realize the long slashed frocks are the prettiest!

Take a scarlet taffeta dance frock (first figure at the right) with ruffled skirt full enough to billow at the ankles. The plain waist has silk flowers for ornament. 35.00

A gold, velvet frock has a full skirt shirred to a basque blouse. But its real distinction lies in the beautifully curved neckline, cut to fall over the shoulders, and its transitings of Erasme fur 59.50

The important metallic note appears in a silver-blue frock, fashionably plain except for medallions of blue velvet and silver on the skirt. 55.00

Changeable satin appears again in a brilliant green satin frock of circular skirt and puffing at the waist. A rhinestone buckle decorates the front. 45.00

Second Floor

It's the short-sighted dodder who has not discovered the charm of the long-skirted frock

If It's a New Suit The Collar Says So

Even in this season of startling changes to blouse jackets and draped skirts in Winter suits, it's the collar that stands out—literally as well as figuratively.

Lassie collar is a double collar, lined on the inside in fur. It comes on a new suit with a middle skirt, flat at back but extended at the hips. In high shades such as genoese, Hawaiian, and blue 65.00

The Half-Moon collar is a crescent-shaped fur collar cleverly cut so as to frame the face and keep the neck warm. It is used on a black arabella suit with the large new Paris cuffs of beaver to match. 98.50

The Cardinal collar is cut circularly so as to shawl up but extended about the neck. Attractively made of beaver for matching a suit of arabella. 79.50

Third Floor

Fall Lingerie

With New Lines

French gowns. Like most gowns of today, the sleeves of this batiste model are conspicuous by their absence. The new long arm hole, and the front of the gown are beautifully embroidered. *Special* . . 3.95

A radiant silk gown with wide silk shoulder straps, and band of real filet insertion, *special* 5.95

New costume slip. Like the night frocks, it has a long waist, with skirt gathered full at the back. Of satin sepia, a rich soft silk material. In black, brown, navy . 6.95

Rows of hemstitching and a picoted ruffle trim a new radiant silk petticoat! *Special* 3.95

Third Floor

Women's Coats Adopt a Vast Amount of Fur

The short (above) shows how robes have grown in length and accordingly so coatwear. And the natural robe here is for hands of the robe beauty. Black fashions trimmed with black mink $5.00 Fourth Floor

Coats are queenly garments this season, with their rich materials luxuriously draped, and trimmed with an unusual amount of fur.

A fur blouse is the striking feature of a new black gerona coat, with new upstanding collar of fur and sleeves of the material 165.00

The *Cape effect* at the neck and back is seen in a coat of silk diagonal. The cape at the back makes the sleeves and is broadly banded with squirrel. 275.00

Embroidered sleeves are hot few shade to match the coat. Feature a third model. Trimmed in red fox for 185.00

Red Slippers

From the mansion that the tuxedo Queen Victoria, wife of Manuel of Portugal, ordered red velvet slippers they became the darlings of Paris.

They're worn to match red gowns, as most popular; in satin or brilliant contrast to a white frock or side of contrasting color.

Red velvet slippers in the new dainty *Cloy* model sketched above . . 10.50

Red kid Colonial pumps, which can be worn for street, for afternoon wear or for evening 10.50

Second Floor

Presenting Paris Models in Women's Gowns

One gets the benefit of original French creations at Abercrom prices, as the new copies of French models which the Women's Department shows

A Worth model shows a regal draped gown of black georgette, with exquisite bits of pearl, jade and silver bead ng at one shoulder and belt. 150.00

An original Agnes model introduces the new long sleeves, which is elaborately embroidered and beaded in the new Egyptian colors. Of black georgette 150.00

The Miller Sovers model shows an attractive multicolor orange georgette, trimmed on the bodice and skirt with groups of velvet leaves of the same shade 68.75

The original of all Paris frocks is a Rouff model of black Georgette profusely trimmed with black net. An important feature is the shallow net yoke or tunic has a deep yoke marching to waist in the back 175.00 Fourth Floor

The Matelasse

and Other New Negligees

Now that Paris has taught us about the satin-stitched material known as matelasse, negligees adopt it as their own.

A clever new matelasse negligee bonded in plain satin contrasts at an unusual price . 29.75

A robe that is fit for a princess is a matelasse slipper model. It is stitched in contrasting color which matches the following georgette sleeves 59.50

For warmth, we recommend a new flannel robe with wide sleeves. It is trimmed with white bands, embroidered with blue flannel to match the robe in all shades 19.75

Third Floor

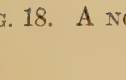
Brown Wraps with Caracul, in Capecoat Lines for Misses

The fashionable note turns naturally to brown trimmed with black fur for Winter. And the new cape-coat effect is seen at its best in a brown marvelle wrap with deep cape that falls to the hem. Banded with black caracul . 145.00

The new fur coats sponsored by Paris are especially becoming to misses and little women. These are finished at the hips with a broad band which fastens snugly. In black broadtail cloth, finished with skunk . . 79.50

The popular blouse effect is found on an interesting coat of black marvelle which uses narrow bands of black caracul on its sleeves and collar. The three bands of caracul on the skirt of the coat are a new feature . . 145.00

Jewelry Which Proves It's the Little Things That Count



Bracelets

The silk dressed gem always comes to bear down. Lovely per bracelet 8.50

Smoky bracelets with amusing beads 12.00

Jet Combs

For those days of high hair and elaborate hair-dressing, an original low example with combs in real jet, or tiny pearls. 20.00

Second Floor

Earrings

It is necessary that earrings be large, if they are to be seen at all. Here are some of the charming tiny pearl and chrome gems pins 14.00

Crystal

The exceeding smartness of crystal jewelry has set up a demand for crystal and jet beach necklace 12.00

A bracelet to match 5.00

Wrist-Watch

A diminutive of the mere time of day, securely set with diamonds and sapphires or diamonds

Fig. 18. A novel idea with well-balanced layout

TABLE OF INTEREST APPEALS

Composite Rank	Appeal	*Special Group	Columbia Male	Michigan Male	Columbia Female	Michigan Female
1.....	Durability	8	6	3	1	2
2.....	Sanitary	..	3	7	5	6
3.....	Efficiency	6	8	2	7	11
4.....	Appetizing	5	5	6	13	12
5.....	Time saved	14	14	11	3	8
6.....	Value	16	16	13	4	4
7.....	Scientific	3	2	4	2	29
8.....	Ambition	..	18	12	6	7
9.....	Family affection	11	1	1	17	30
10.....	Safety	7	7	14	26	3
11.....	Evolution	..	12	5	11	27
12.....	Sympathy	14	9	9	37	1
13.....	Parental love	..	15	10	18	16
14.....	Self-defense	..	10	20	15	14
15.....	Reputation	12	21	8	9	22
16.....	Guaranteed	13	20	16	10	23
17.....	Economize	19	19	23	14	20
18.....	Elegance	19	11	27	30	10
19.....	Modern	10	13	19	22	28
20.....	Hospitality	22	34	21	24	5
21.....	Eliminate middleman	..	26	24	23	17
22.....	Courtesy	18	25	25	27	15
23.....	Popular	..	4	22	29	38
24.....	Growth of business	..	36	15	19	25
25.....	Hunting (sport)	21	28	18	31	18
26.....	Progress	..	29	17	40	9
27.....	Quality	9	22	39	16	19
28.....	Health	1	30	37	8	21

* The column marked "Special Group" gives the relative order of Prof. Hollingworth's table including six interests not found in main table which is a compilation made under the direction of Prof. H. F. Adams (*see Advertising and Its Mental Laws*).

tendency to act is frequently called *instinct;* the feeling which is present at the same time is called *emotion.* From repetition of these tendencies habits are formed. Some of these propensities to respond to given situations are simple, such as hunger. Many are complex, such as admiration. Such tendencies are illustrated in appetite, curiosity, play, and fear. These habits are individual only in their particular application. They are shared by all.

TABLE OF INTEREST APPEALS—*Continued*

Composite Rank	Appeal	*Special Group	Columbia Male	Michigan Male	Columbia Female	Michigan Female
29.....	Amusement	..	23	28	34	13
30.....	Bargain	..	17	40	28	33
31.....	Necessary	..	27	38	20	34
32.....	Social standing	27	24	30	38	35
33.....	Stimulating	..	41	42	12	36
34.....	Enormous	..	38	31	25	40
35.....	Genuine	..	48	35	21	31
36.....	Civic pride	..	45	34	33	26
37.....	Sale	..	31	26	41	42
38.....	Patriotism	..	43	44	35	24
39.....	Youth	..	44	33	39	32
40.....	Cheap	..	33	46	32	44
41.....	Recommendation	26	37	29	46	45
42.....	Nobby	25	35	43	48	37
43.....	Style	..	40	36	47	41
44.....	Excel	..	42	45	36	43
45.....	Royalty	..	39	32	50	49
46.....	Personality	..	49	41	44	39
47.....	Union made	..	32	49	49	50
48.....	Imported	28	46	47	45	47
49.....	Beauty	29	50	48	42	46
50.....	Admiration	..	47	50	47	48
	Cleanliness	2				
	Medicinal	15				
	Imitation	16				
	Affirmation	20				
	Avoid substitutes	23				
	Class feeling	24				

* The column marked "Special Group" gives the relative order of Prof. Hollingworth's table including six interests not found in the main table which is a compilation made under the direction of Prof. H. F. Adams (*see Advertising and Its Mental Laws*).

With this tendency toward similar reaction, it is evident that an advertising appeal successfully aimed at a basic interest should find a wide and strong response. With this in mind, experiments have been made at various universities showing the relative values of appeals to innate or acquired interests. For example, findings summarized in the accompanying table have been widely used. The great variations in the different tests indicate that the results are

only relative and that further experiments are needed. It gives in order of strength the appeals which proved most effective for a large variety of products. It is necessary, of course, in considering a particular commodity, to run down the list until the interest is found which may be made applicable. For instance, an appeal to healthfulness would not be appropriate in selling a jeweler's torch or industrial stock. We should pass on to the items appropriate to our special problem.

It must be emphasized that these experiments are indicative of what should be done on a large scale and that comparison of the ranking in each column shows the inconclusiveness of results. It is necessary to test different consumer groups, larger numbers and to compile judgments affecting different products in different regions. The immensity of the undertaking suggests coöperative effort among psychologists.

Professor Adams suggests the following summary of sex differences:

1. Women are more impressed by personal appeal; are more ambitious for self and families.

2. Economy appeals more to men; the term "special sale" to men, "bargain" or "cheap" to women.

3. Men are influenced by indirect argument, by authority.

As a whole, however, sex differences have probably been overemphasized.

If the relative strength of appeals applies as widely as is generally assumed, then many advertisements are due for a revision. Note that "Beauty," used so widely, is next to the last on the list and that "Nobby" and "Recommendation" are low in value.

Professor Daniel Starch of Harvard reports that in several investigations of the relation between appeals and results he finds that properly conducted tests of appeals give an 80 per cent correct measure of the relative value of these

Strong Hair

You, too, Can Have Thick Healthy-Looking Hair

Of course, men are never admittedly vain, but don't you think thick, "live" looking hair gives a look of general strength to the man who is fortunate enough to have it? And yet, there is really no reason why every one of you should not have the thick, healthy hair which is universally admired. How can it be acquired? By buying my book, STRONG HAIR, and diligently following the course set forth therein. In this book I give to the bald-headed men, the men with thin, "anaemic" hair and the men whose hair is rapidly disappearing, the benefit of my own personal experience in the proper care of the hair. This book, which should hold a prominent place among the personal effects of *every* man, can be purchased for the modest sum of 25 cents coin postpaid.

Prof. A. Barker, D. C, Dept. 650, 865 6th Ave., New York

Get Rid Of Fat Where It Shows

Do you realize that nothing but good substantial food and plenty of it will build muscular energy, and that you must eat and eat properly in order to regain your strength?

Dieting weakens you and over-exercise tires you because the former retards the development of muscular energy, and the latter consumes too much of it. That is why you find the old-fashioned method of fat reduction such a hardship. Why not get rid of your excess fat in the harmless, scientific, easy way by taking a harmless Marmola Prescription Tablet after each meal and at bedtime? Marmola Prescription Tablets are prepared in exact accordance with the famous Marmola Prescription, are perfectly safe to use and have been used by hundreds of persons in this country and Europe with wonderful success.

Within a short time you can be getting rid of fat steadily and easily without starvation diet or tiresome exercise. You can be comfortable and you can enjoy the food you like and want. Even after taking off many pounds there will be no flabbiness or wrinkles remaining, and you will feel 100 per cent better. Good druggists the world over sell Marmola Prescription Tablets at one dollar for a case, or the Marmola Company 4612 Woodward Avenue, Detroit, Mich., will gladly send them to you on receipt of price.

FIG. 19. IMPOSSIBLE, IRRELEVANT ILLUSTRATIONS WITH UNPLEASANT ASSOCIATION DETRACT FROM THE STRENGTH OF APPEAL

appeals when actually used. His conclusions,[2] again, vary from the ranking of the table on pages 96 and 97.

In using this list it is evident that if we take the appeal applicable to our article which has the highest percentage response, we shall be safest in reaching the largest number of our readers. If we can, without violation of unity, combine several of the appeals our success will be even more probable.

Let us refer to some of the advertisements we have already examined and analyze them in accordance with their appeal.

Figure 6.	Safety, Recommendation, Economize, Cheap, Efficiency, Health, Cleanliness
Figure 7.	Family Affection, Parental Love, Efficiency, Economy
Figure 8.	Necessary, Elegance, Style
Figure 9.	Efficiency, Safety, Family Affection, Parental Love, Necessary, Civic Pride, Scientific, Time Saved
Figure 10.	Amusement, Social Standing, Sport, Beauty, Time Saved, Elegance, Health
Figure 11.	Efficiency, Time Saved, Family Affection, Economize, Beauty, Health, Cleanliness, Recommendation
Figure 12.	Efficiency, Scientific, Evolution, Modern, Growth of Business, Durability, Quality
Figure 13.	Efficiency, Scientific, Reputation, Recommendation
Figure 14.	Patriotism, Efficiency, Durability, Value, Excel
Figure 15.	Appetizing, Quality, Necessary

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[2] Daniel Starch, *Principles of Advertising.* His order follows:

Appetite—hunger, taste, cleanliness, bodily comfort, warmth, coolness, rest—sleep, health, safety, fear—caution, sex attraction, personal appearance, style, shyness and modesty, devotion to others, parental affection, love of offspring, sympathy for others, protection of others, domesticity—having a home, home comfort, hospitality, possession—ownership, efficiency—making things go well, economy—saving of time, effort, and material, gregariousness—sociability—associating with other people, social distinction, approval by others—pride, imitation of others, group loyalty, coöperation, courtesy, ambition, competition—rivalry, managing others, pleasure, play—sport, amusement, humor, teasing, activity—mental and physical, constructiveness—wanting to build or make things, manipulation—wanting to handle things, curiosity—wanting to find out, respect for or devotion to superior power.

HOSPITALITY THEATRE

FRIENDLY STREET

PRODUCERS.....ARMOUR AND COMPANY

Furn shers of Delectable Dainties

EMERGENCY NOTICE

Look around tomorrow. Find the nearest dealer handling Star Ham and Star Bacon. In case of emergency —Telephone!

I. Feedem Well

Presents

Those Twin Exponents of Good Fellowship

STAR HAM AND STAR BACON

"The Ham What Am" **With the Fine Flavor**

—in—

Their Musical Melange of Old Time Favorites

"ICE BOX REVIEW"

On Ice

Tell Mother I'll Be There....Tomatoes Stuffed with Celery and Ham
I Was Feeding Nellie Ham.....Ham Mousse
It's a Grand Old Dish.....Cold Sliced Star Ham with Salad
After the Ball Is Over.....Club Sandwich with Star Bacon
Just a Bite at Twilight.....Ham Canape
The Pig That Once Through Tara's Halls....Star Ham—Star Bacon

—and—

Grand Added Attraction

"HE WHO GETS FAT"

From the Russian of Theeb Estsheff

NOTE: The management wishes to announce that the famous author of this thrilling drama of real life, originally thought he would be compelled to write a tragedy. The benign influence of the Star Ham proved so powerful,, however, that tragedy dissolved in comedy, and all the characters lived happily ever after.

Those wishing to employ this same tragedy-dispelling influence in their own homes, write for free booklet, "60 Ways To Serve A Star Ham." Address Dep't of Food Economics, Armour and Company, Chicago, Ill.

FIG. 20. THE ESSENCE OF CHANGE AND SURPRISE IN COPY

The student should analyze similarly the other advertisements reproduced in this book and carry the practice into magazine and newspaper reading.

Intelligent Use of Appeal

In the table we have a measurement of relative strength of interest appeals covering general uses. In addition, the advisability of using an appeal at any particular time and in a specific case will involve a consideration of the particular product, the audience, possible overuse by competitors, and the extent to which an appeal has assumed an unpleasant association with questionable products. In fact, the relative standing of the various appeals in the table may differ considerably at a particular time as the result of such factors. For instance, the value of "recommendation" may diminish because of the extent to which chorus girls have been employed to promote beauty lotions. If "safety" has been stressed, as well, that appeal may also suffer through its association.

Suggestion

By suggestion is meant the forcing into the thought of an idea or image from without. Kelly's trade character, "Lotta Miles," is an appropriate, suggestive conception. It is the process referred to in gaining attention. Helpful rules may be summarized as follows:

1. Limit the suggestion to one idea by exclusion of diversions and by making the suggestion as concealed as possible.
2. Have the suggestion lead directly to action as the logical result: the purchase of the commodity, the filling in of the coupon blank, etc.
3. Make the suggestion simple as well as single; offer no alternatives, such as "fill in the coupon or ask your dealer."
4. Use positive, not negative, suggestion. Negative appeals usually employ the words no, none, nothing, not,

Eversharp has solved
Woman's Pencil Problem

No longer does lack of pockets and inability to sharpen a pencil handicap a woman. Like the business man, she carries Eversharp in her purse or suspended from a chain or ribbon. It is an intimate aid in her business and social activities.

Look for the name when you buy Eversharp. No other pencil can be like it; for Eversharp has the exclusive tip in which the lead cannot slip. Many styles in gold, silver and enamel; in many beautiful designs. Priced from 65 cents to $65. Sold fully loaded for many months' writing. Extra leads in the red topped box, 15 cents.

Eversharp is matched in design and quality by Wahl Pen with the famous all-metal barrel that holds more ink. These perfect writing companions are sold everywhere.

Made in U. S. A. by THE WAHL COMPANY, CHICAGO
Canadian Factory, THE WAHL COMPANY, LTD., Toronto

EVERSHARP
REG. U.S PAT. OFF.

FIG. 21. ILLUSTRATION AND TYPE BUILT TO AID COHERENCE

FIG. 22. A CONGLOMERATE, POORLY CONSTRUCTED ADVERTISEMENT

avoid, etc. In our table of appeal "avoid substitutes" was low in value. Attack upon competitors tends to raise doubt as to value of the whole class of articles. There are cases, however, when the negative idea may conceivably add force. "Anti-War" is more virile than "Peace" when activity is desired. Again, in guarding passengers boarding a boat the sign "Bump your head" is probably more effective than "Lower your head." While the former is stated positively, the suggestion is for negative action. This is called "counter-suggestion."

At first the negative impression in Figure 9 seems paramount, but ultimately the positive suggestion dominates. This exemplifies the practice of raising a danger and then overcoming it.

Psychologists for many years have urged the abandonment of the negative appeal. A study of negative suggestions, made under the direction of Professor H. D. Kitson [3] of Indiana University, covering twenty years, shows the following interesting comparisons:

Year	*Percentage of Advertisements with Negative Suggestions*
1900	17.6
1905	6.9
1910	8.1
1915	4.9
1920	3.4

5. An indirect suggestion is usually more effective than a direct one. Let us refer again to the example, "The owner of this hat is a young man of good taste; the hat is a Stetson." Obviously this suggests that if we also wish to show good taste, we shall imitate the young man. It is far more effective than would be an aggressive "Men of taste wear a Stetson. Be a man of taste." In fact, if stated in this way a distinct reaction might ensue. Suggestion, artistic-

[3] *Journal of Applied Psychology,* March, 1922.

ally used, is a valuable instrument in each of the stages from gaining attention to effecting a sale. Suggestion is creditably illustrated in Figures 13, 14, and 27.

Association

Relation or connection of our product with other things and ideas will play a large part in determining the success or failure of our advertisement. There are three rules to be kept in mind in accomplishing the most favorable associations.

1. *Contiguity or proximity.* In order to establish relationships in the mind which will result in recollection of our product as soon as the need for a commodity of its nature arises, we must establish a close connection between the class of article and the name of our product. For instance, if we are advertising a soap and the name of our brand is Floto, then we must endeavor to have the name come to the buyer's mind as soon as the need for soap occurs.

2. *Sequence or order of succession.* Since recognition by the customer takes the form, first, of recognition of the need and then of the specific factor for its satisfaction, we should follow the same sequence in establishing the association. Instead of saying "Floto is health soap," the order would be "For health soap—Floto."

This rule is applicable, also, to the copy sequence as a whole. Rather than beginning the advertisement with the name "Floto" and then explaining that it is a soap with healthful content, it is more effective to lead toward "Floto" as the climax.

3. *Pleasantness or agreeableness.* The more pleasant an experience, the more favorable our conception of it upon recollection or upon the occasion of its recurrence. This fact has two applications to our copy:

(*a*) In advertising Floto, we shall be eager to give word pictures of its attractive form, its delicate scent, its white-

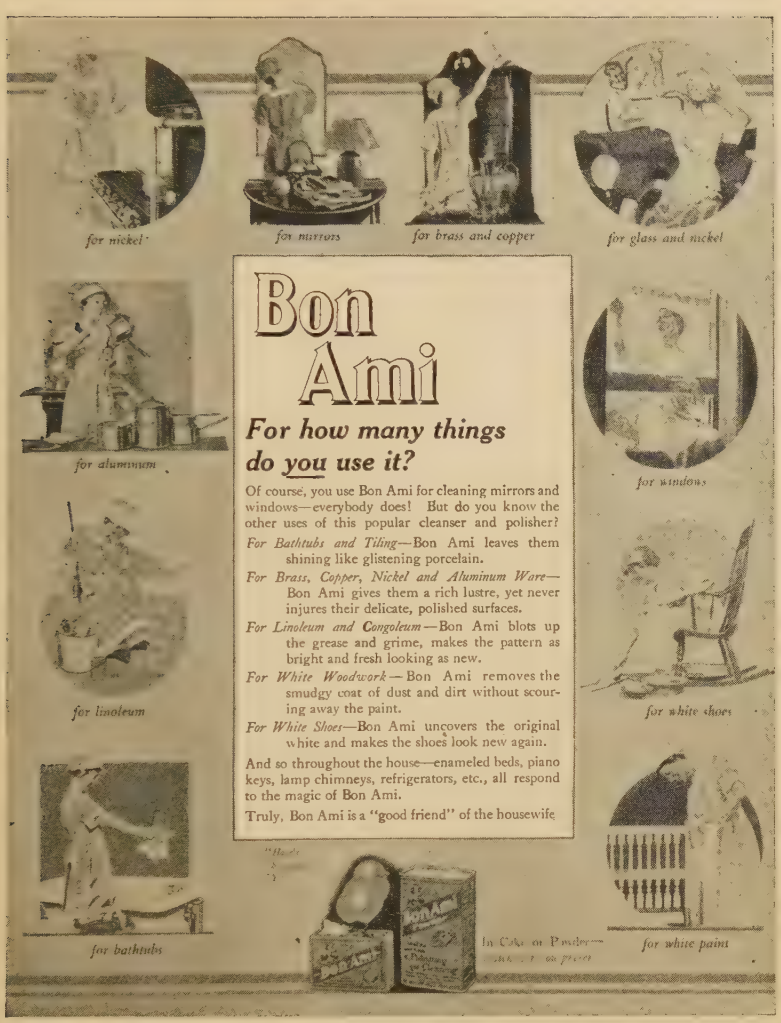


FIG. 23. A "SUMMARY" ADVERTISEMENT, APPROPRIATE TO CONCLUDE A CAMPAIGN

ness, its purity, its buoyancy, and even the delightful characteristics of a bath in pleasant surroundings.

(*b*) An additional reason for making the environment cheerful is to assure the permeation or fusion of pleasantness to all parts of the copy. If our potential customer has keen memories of a most disagreeable experience in endeavoring to get a bath in an ill-kept road house, his recollection may tend to spread to our description much to the detriment of our product. Moreover, in reading our advertisement, the mind does not tend to analyze the sources of pleasantness but is satisfied with the total impression resulting. Note the unpleasant associations of Figure 19, and contrast Figures 20 and 52. It is quite possible that the Justice of the Peace in Figure 40 is not an agreeable element of association.

Humor

The use of humor in copy must be carefully distinguished from mere pleasant atmosphere. By the latter is meant cheerfulness or agreeableness. By humor is meant mirthfulness or fun, grading from fancy to ridicule. In the case of a picture, humor takes the form of comic or caricature.

As a means of focusing attention, the humorous appeal has high value. It requires skill in handling in order to avoid irrelevancy or mere incidental reference to the product, and to insure against the attention's remaining riveted upon the phrase or incident solely.

In terms of memory value it has been found that humor aimed at another person has more tenacity and possibly gains in force when repeated, while humor applied with the reader as the victim tends to wane in power.

It is seen that "humor" is used here as an inclusive term covering a variety of types. Irony, banter, satire, and sarcasm seldom find a place in advertising. The grotesque is found so often that it is probably an important cause of

Is it time to *replenish* your sheets and pillowcases?

There's little difference between the business of housekeeping and any other business. Every now and then, inventory must be taken. Otherwise you are apt to find your supply of sheets and pillow-cases sadly lacking—perhaps even embarrassing *when an emergency arises.*

If your stock of bed linen has run low, what better time to replenish it with Wamsutta Percale than just before your holiday guests arrive? These exquisite sheets and pillow-cases are an *investment* for every housewife, because they cost much less than linen and very little more than ordinary cotton.

And their appearance—superior even to fine linen—is so beautiful and lasting that you marvel how it is enhanced with each laundering. This is due to their fineness and superior quality, which give a permanently smooth and fine sleeping surface.

Your best merchant, who places *quality* above all else, will tell you that for three generations Wamsutta Percale has stood for the finest merchandise in sheets and pillow-cases.

Wamsutta Percale in attractive box sets containing sheets and pillow-cases is a particularly graceful and welcome gift and one that will endure.

In all sizes—for cots, single or twin beds, three-quarters and full size. Plain hemmed or deeply hemstitched. Besides the Percale you will find at the best stores two other brands of Wamsutta sheets and pillow-cases—Strong Thread and New Bedford—costing less than Percale.

WAMSUTTA MILLS, New Bedford, MASS. *Founded 1846*
RIDLEY WATTS & CO., *Selling Agents*, 44 Leonard St., N. Y.

WAMSUTTA

Sheets and Pillow Cases

The finest of cottons

Send for Doll's Sheet

Send 15 cents for doll's sheet, 18 x 30 inches; one size made up of Wamsutta Percale fully hemmed, just right for doll's bed. Address Wamsutta Mills, New Bedford, Mass.

To Merchants

Ridley Watts & Co. are now prepared to make prompt deliveries of all sizes of Wamsutta Percale sheets and pillow-cases, as well as of our other grades, Strong Thread and New Bedford.

Wamsutta Mills also make Lustersheer, Lingerie Nainsooks, Fine Plisse, etc.

Fig. 24. The question in the headline gives the feeling of instability to be satisfied only by an answer

advertising mortality. Remaining classifications are readily available: the fancy, fantasy, pleasantry, and wit.

A well-known advertisement fanciful in nature is the "Djer-Kiss." The fanciful is found in the "Peter Porker" advertisements, as illustrated by the pig walking the tight rope, the caption reading:

> Peter Porker Says
> "Because I eat a balanced ration,
> I can give this demonstration
> Any time I'm in the mood.
> You bet it pays to eat good food!"

Figure 20 is another example.

Figure 19 exemplifies the grotesque. The following is another, quite unintentionally:

> The splendor of Granada and Toledo,
> the sun-basqued hills of Castilla,
> have left an ineffaceable impression
> on the artist's palate.

Instances of wit are found in such leads as, "It's easier for water to run uphill than for some tools to stay 'on the level' " and "Don't go around starch naked, wear a Tolmanized starched collar."

Pleasantries: "A freshly laundered starched white collar adds two inches to a man's backbone and keeps his chin off his chest." "I'm sorry I used your Highland Linen, mother—but I wanted Santa Claus to sit up and take notice." "People shouldn't read this—who are *very* rich—enjoy 5 A.M. in winter—and like broom-work." "All passengers in this car will change to Reis Underwear." There is frequent playing upon words, for instance, "How is ListeRATED? First among chewing gums."

Perhaps the nearest approach to use of satire recently, and a notable piece of work, was the campaign of the manu-

facturers of Van Heusen soft collars to offset the arguments of the stiff-collar makers that soft collars lack style. "Ye Hall of Discomforts," was pictured containing the following descriptions of exhibits:

1. Starched Ruff

Because its starched points wrought grievous injuries to both wearer and spectators and thereby caused unseemly brawls and bloody encounters at her Court, this picturesque neckwear was forbidden by the Good Queen Bess.

2. Hard Boiled Shirt

Men have attacked and conquered this fearsome monster alone and unaided, but it was customary to call in the neighbors to help. The Society for the Suppression of Profanity abolished it when the soft shirt appeared.

3. The Dickey

Some historians contend that this quaint device was an article of fashionable attire, while others insist that it was a means of defense in time of war.

4. Detached Cuffs

When stiffly starched these primitive and cruel fetters caused great woe and misery to malefactors and the ungodly. Said to have been impossible to keep them in sight when clean or to hide them when dirty.

5. Beaver Hat

Originally modelled on the lines of the Mississippi steamboat funnels. Walked the plank when the soft felt hat arrived.

6. Coat with Padded Shoulders

The padded shoulders of these coats (which bear a remarkable resemblance to the New York Public Library) often provided sufficient horsehair to make a sofa, when the eldest daughter was married.

Fig. 25. Impersonal testimony

7. An Uncomfortable Collar

An ordinary collar, stiff or soft, which does not afford comfort with dressiness may now be replaced by A Collar With Character—not merely a more comfortable collar—but a new collar with style and comfort both woven and tailored into it.

Memory

Our reader may not be able, the moment he is convinced of the value of our product and his need, to hurry forth and purchase it. Very likely, he will not even make a note of his decision. It is easier to depend upon memory. Consequently we shall be obliged to facilitate the memory process as much as possible.

Memory [4] is considered to have four elements: fixation, retention, recall, and recognition.

1. *Fixation.* In impressing an idea upon the consumer's mind, it is essential that the sense be absolutely clear. To this end we must check over our statements to determine the possibility of misinterpretation through suggested or imported meanings.

2. *Retention.* The time during which the idea lies dormant in the consumer's mind is a most precarious period since the idea will then be lost or retained. A strong impression is more likely to be retained. Forgetting is a rapid process at first, then more gradual as time passes. This suggests a repetition of advertisements following close upon the initial appeal.

3. *Recall.* When recognition of the need for an article of the nature of ours arises, the test of our advertisement will be made. If in our presentation we have linked a recurring stimulus with a favorable response, we shall likely succeed.

4. *Recognition.* Assuming the success of our attempt

---

[4] *Cf.* R. S. Woodworth, *Psychology: A Study of Mental Life.*

in the task above, the consumer will tend to respond similarly to his previous response with the additional feeling of familiarity.

Types of Advertisements

Three types of advertisements are commonly recognized: publicity, classified, and complete.

1. Publicity copy aims to attract attention, fix the interest, secure confidence, and usually to create a desire. It does not undertake to force a definite decision. It is illustrated in Figures 10, 12, 13, and 27.

2. Classified advertisements, a second type of copy, assume the interest and attention of the reader and even the general desire. They direct energy toward establishing confidence and obtaining a favorable decision. Following are examples:

POSITION WANTED

A LAYOUT MAN AND TYPOGRAPHER from the rank of compositors. Believes in telling the truth. No bluff—no wonder—just an ordinarily intelligent hard worker with a natural aptitude for expressing his thoughts on paper, both through illustration and the written word. Believes he has the goods and is ambitious. Studying advertising for the past two years—still studying—will continue. Now layout man for a printer—wants to connect with an agency where he can grow. Thorough knowledge of type, its possibilities and limitations. Understands engravings—has bought thousands. Writes some copy. Has sufficient ability as an artist to have finished simple subjects for reproduction. He is ready to show some of the work he has done. Box 402.

REAL ESTATE FOR SALE

A SMALL FAMILY of refinement and education can secure title to and occupy at once this beautiful

Colonial home with garage, located on one of the best streets of a celebrated suburban residential section near New York City, where the desires of the neighboring families as to the personality of the buyer must and will receive first consideration, on the payment of $2,000, balance of $10,000 on long-time first and second mortgage; the plot fronts 100 feet on the street and extends 180 feet in depth; contains 7 rooms and bath and wide veranda; the elevation is over 800 feet; it is only a few minutes' walk to trolley station and convenient to railroad express station, on the best commuting road out of New York City, and is offered complete with no extras, including shades, screens and beautifully landscaped grounds; there are over 300 commuters from this section now; bathing, boating, skating, golf, tennis and country clubs are available, together with fine schools, churches and markets; it is a bargain and wonderful place for children. Immediate, P.O. Box —— City Hall Station, New York City.

3. Complete or sales advertisements include all stages of appeal. Examples are found in Figures 7, 9, and 26.

"Reason-Why" and "Human-Interest" Copy

Two expressions commonly heard in the conversation of advertising men are "Reason-Why" and "Human-Interest" copy. They are classifications of methods of presenting a subject. "Reason-Why," as its name implies, refers to the weightier approach through exposition and argumentation, while "Human-Interest" denotes use of description or narration. The former appeals primarily to reason, the latter to emotion.

The form used increasingly with success in modern advertising is a combination of these appeals, endeavoring to influence first the emotion, then the reason. This order fits the natural human tendency mentioned in connection with the discussion of belief—to act upon emotional grounds

and then to develop a bulwark of reasons to justify the course. Figures 7, 9, and 38, among others, illustrate this combination.

1. *Exposition*

The first step in expository writing is to clearly define the object presented, to identify it with a class of known articles and then to indicate its particular place and value in that class. Note how the following sentence accomplishes this objective: "Elexit outlets are an innovation in the electrical field."

If a logical description is essential, this should be our second step. Our third is an exemplification of the object in use. These last two steps may receive treatment together as is shown in the sentences following the example quoted in the preceding paragraph:

> Lighting fixtures may be hung or removed from them as easily as a picture is hung or removed from a wall, or interchanged with other lighting fixtures around the house at will. When not so used they become convenient outlets to which any electrical appliance may be connected.

An example of the third stage is contained in this paragraph:

> The real naphtha in Fels-Naptha dissolves the body oils that hold the dirt fast to clothes. Thus the naphtha makes the dirt let go by soaking it loose, with only a light rub on extremely soiled places. All the poisons and oils of perspiration in the clothes are completely taken out. The naphtha having done its work vanishes completely, carrying away all odors. Then the soapy water flushes away the dirt.

The method is succinctly illustrated in the next advertisement, which is quoted in full:

Could *You* Throw This Bear?

Farmer Burns Defeats Big Bruin in Two Straight Falls

On December 9, 1903, in the state of Washington, Farmer Burns went to the mat with a full grown black bear, pictured above, *and won two straight falls!* The second time, he not only threw the bear, but *pinned both his ears to the ground.*

In this encounter, Farmer Burns demonstrated the amazing power of *science* over *strength.* Bruin was surprised — but no more surprised than many a thug has been when he came up against a scientific wrestler. Of all forms of self-defense wrestling is *first.* Bears, boxers, even armed men, prove helpless before simple wrestling tricks.

Wrestling Secrets

Revealed by Champions

You may handle with ease men far larger and stronger than yourself—and develop a magnificent physique—by learning the blocks, breaks, falls and holds of scientific wrestling.

Farmer Burns former worlds' champion, who has wrestled in more than 6,000 matches, and *trained six world's champions,* will teach you his wrestling secrets (many never revealed before) in a wonderful course prepared by himself and

Frank Gotch the greatest champion of all time, who ascribes his colossal success to training with Farmer Burns.

The lessons explain *exactly* how to perform all wrestling blocks, breaks, falls, and holds; they are illustrated with nearly 200 large clear photographs, showing the champions in action; and contain full training directions. Why not begin *today* to take advantage of the increased health, vigor, and respect that wrestling brings?

Send for FREE BOOK!

The first step is to send the coupon for Farmer Burns' free illustrated book on wrestling, showing tricks and life-stories of wrestlers. Learn how easy it is for any man or boy to be strong and vigorous and able to defend himself against all comers. No obligation. Send coupon today.

Farmer Burns School

2508 Railway Exchange Building, Omaha, Nebraska

Please send me at once without obligation your free illustrated booklet on Scientific Wrestling, Physical Culture, and How to Win.

Name _____

Address _____

_____ *Age* _____

FIG. 26. HIGH IN ATTENTION VALUE, SUCCESSFUL TRANSITION THROUGH ASSOCIATION

WHY IS A PAWN BROKER?

The functions of an honest-dealing, legitimate pawn broker are well defined and a necessary convenience in the life of every community.

The pawn broker loans money, at a definitely fixed rate of interest, on certain commodities which a bank does not accept as collateral on a loan. In its sphere of activity, his business is as important and as necessary and desirable as is that of a bank in its own sphere.

In many respects, pawn brokerage is as highly technical and specialized a profession as are banking, accounting, and other more familiar professions.

Look not with scorn upon the pawn broker: his activities, when honestly carried out, are vital and necessary factors in the life of the community.

Observe, also, the close relationship of expository copy and illustration in the Western Electric advertisement (Fig. 12). Exposition is the major approach in the advertisement in Figure 23.

2. *Argumentation*

Argumentation is used to offer proof of truth or to disprove error. The former or constructive approach is more frequent in good advertisements, because of its positive nature. The destructive type is found whenever a defense is offered, as in the case of the publicity campaigns for certain packers undertaken to offset public criticism.

Destructive argument is built upon four routes:

1. Reducing a statement or claim to an absurdity.
2. Showing a dilemma with both alternatives untenable.
3. Creating a residue, by enumerating and eliminating all but one tenable aspect.
4. Refuting by exposing fallacies.

The unfolding of facts occurs usually in one of three ways: through an appeal to the *observation* and experi-

Personal:

If the young man whose wife is threatening to leave him will call at the nearest flower shop, he will receive information that will be useful to him.

Say it with flowers!

MEMBERSHIP EMBLEM

ALLIED FLORISTS
ASSOCIATION
of New York

Fig. 27. Pleasantry as a basis for a publicity advertisement

ence of the reader, through *testimony,* or through *scientific report.*

As an example of the observational type, we are all familiar with the test of the housewife buying linen; she gauges the rapidity with which moisture passes through the cloth. The litmus test for acid mouth has been used widely by manufacturers of tooth paste and mouth washes. The second from the final paragraph of Figure 7 suggests a test. Figure 14 offers a general test in comparing competitive tires. Below is a thorough treatment of this approach:

> HOW can you decide whether the soap you are using is the best to be had? Though its virtues be suggested in the pictures of pretty faces and extolled in claims almost impossible of fulfillment, the practical man—or woman—determines the real worth of a soap by asking these simple questions:
>
> 1. Does it lather abundantly?
> 2. Does it rinse easily?
> 3. Does it feel mild?
> 4. Has it the purity to insure perfect safety?
> 5. Has it the whiteness that indicates high-grade ingredients?
> 6. Has it the unobtrusive fragrance refined people prefer?
> 7. Does it float?
>
> If you must answer "No" to any of these questions, you are not enjoying the greatest possible satisfaction that soap can give.
>
> If your answer is an unqualified "Yes," you undoubtedly are a user of Ivory Soap.

Testimony has been for generations a favorite argumentative appeal of patent medicines and face lotions. This fact has tended to bring disfavor upon the method among large groups of consumers and advertisers. Doubtless it is, however, not the fault of the method but of the associations in-

volved. Notice, for instance, the effective use of testimony in Figure 41. Its form of presentation makes it border upon narrative. Varieties of uses are found in Figures 6, 16, and 25. As another, cleverly indirect approach, the following is unique:

To the MAYOR of Philadelphia

> That your constituents are unified in their demand for lower living costs is too well known to require elaboration here. Therefore, we feel that you will give your earnest support to our campaign to increase the purchasing power of the Peace Nickel. We are demonstrating the new exchange value of five cents in our product, the

BAYUK

CHARLES THOMSON

The Peace Nickel Cigar

Authoritative or scientific report in the nature of facts and figures is a common method of presentation. It is found in Figures 28 and 37. Numerals are frequently used to impress the sequence of facts, but in Figure 43 "because" is substituted. It is urged here, in contrast to Figure 14, that the consumer should not experiment. In a Sunkist advertisement the case was put as follows:

> WE are ever seeking the truth about this product that we advertise. So we ask physicians and food experts, who have made exhaustive tests, to tell us facts that we may tell to you.
>
> An authority of note gives these three vital reasons for orange juice in baby feedings:
>
> 1. Orange Juice supplies the Vitamine C—in which even so good a food as fresh milk is frequently deficient.

2. Organic salts and acids—elements that every baby needs.

3. Twelve per cent Fruit Sugar—practically predigested nutriment promoting healthful muscular activity in children.

H. M. Byllesby and Company have handled an investment proposition in this form:

Do you know that the business of supplying electric power is one of the most firmly established and steadily growing industries in the United States,

That the demands for electric power have been doubled in the past five years,

That not far from one half the mechanical power used in American factories is now supplied by power companies,

That a large proportion of American homes desiring electric service are not yet supplied,

That the coal strike of 1922 has emphasized the reliable character of the power and lighting service supplied by the power companies,

That nearly one half of the immense quantity of power supplied by Central Station Companies is manufactured by water power,

That large scale electric production and extensive transmission systems are saving the public huge amounts in lighting and power bills,

That these agencies are helping to develop the growth and prosperity of your state and your community?

Induction and deduction. Two structural methods of approach in argumentation are induction and deduction. The former is a process of inference from particulars—a development from concrete fact to general conclusion. The latter begins with a general statement and builds up the case through evidence and example.

The order of argument should always be arranged so as to lead to a climax.

Induction is probably of particular value when aimed at a select group of readers whose interest in the general subject is assured, or when dramatic or novel material is available. Professional journals would offer a field for readers in the first classification. Often when the material is unusually strong, the narrative is substituted for the argumentative form.

Deductive development is possibly of most value in reaching a miscellaneous group of readers, particularly if many are likely to read only the first few statements. In this case, the general proposition will have the place of highest attention value at the beginning, giving the casual reader an opportunity to acquire the whole proposition at a glance. It is obvious that we must carefully avoid mere generalities as devoid of force and emphasis. Mere inversion of expressions often adds attraction to a statement.

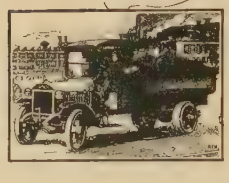
Inductive reasoning may be observed in Figure 26, while Figures 12, 25, and 42 are deductive.

Appropriate Use of "Reason-Why"

Articles of an impersonal or mechanical nature are appropriately advertised by use of exposition and argumentation, for instance, machinery, tools, building materials, accessories, securities, etc. Moreover, whenever there is doubt as to the mode of presentation, "Reason-Why" is the safest resort.

3. *Description*

In describing an object we draw a picture which is as clearly differentiated as possible from other objects. This requires a careful selection and elimination of details in order that the picture may be sharp and unified. We must adhere to the elements of time, place, and attitude of ap-



Seven Steps Ahead

—that's why GMC trucks assure better haulage

Continuous, economical and reliable transportation has been advanced further in the past two years by the improvements that have been built into GMC trucks than it has been furthered by all other motor trucks in ten years. Every one of these improvements develop more economy, increase the utility and make possible a long life for these trucks.

1. **GMC, Two-Range Transmission**—Has revolutionized motor truck design by combining more pulling power and more speed in the same truck with an economical power plant.

2. **Removable Cylinder Walls**—Produce more fuel economy and more engine efficiency because they do not get out of round with pistons. Can be replaced in two hours at small cost.

3. **Radius Rods**—Give driving thrust to truck, leaving springs to cushion load only. Hold axle fixed, making brakes function the same when truck is loaded or empty.

4. **Pump-Thermo Syphon Cooling**—Sends cold water around valves and firing chambers while warmer water, functioning by thermosyphon action, circulates around cylinders, increasing vaporization of fuel and therefore economy of operation.

5. **Removable Valve Lifter Assemblies**—Makes adjustment and replacement of tappets and rollers simpler and quicker. Permits four-minute access to crankcase for inspection without removing pan.

6. **Pressure Lubrication**—A special GMC system which positively insures a film of oil under high pressure on every bearing of the engine. Promotes economy of oil and increases the life of the engine.

7. **Prices**—GMC trucks offer more quality at a lower price than has ever been offered before. The list prices are: One-ton $1295; Two-ton $2375; Three-and-One-Half-ton $3600; Five-ton $3950; Tax to be added.

GENERAL MOTORS TRUCK COMPANY—*Pontiac, Michigan*
Division of General Motors Corporation

General Motors Trucks

GMC

FIG. 28A. USE OF ARGUMENTATION; NOTE DIRECTION OF FOOTSTEPS

General Motors GMC Trucks

GMC TRUCKS ARE "SEVEN STEPS AHEAD"

1 Two Range Transmission

Carrying the Nation's Freights

2 Removable Cylinder Walls

The motor truck as a common carrier of volume tonnage has not been practical heretofore because of the inability of any one truck to develop both profitable road speed and sufficient pulling power for such heavy-duty haulage.

Now comes the GMC Truck Tractor, providing both these vital requisites through the famous GMC Two-Range Transmission, and making this kind of hauling both possible and profitable.

3 Radius Rods

GENERAL MOTORS TRUCK COMPANY
Division of General Motors Corporation
PONTIAC, MICHIGAN

NEW YORK BRANCH:
57th St. and 11th Ave.
Phone Circle 8270

BROOKLYN BRANCH:
620-626 Degraw St.
Phone South 6969.

GMC Truck Chassis List as Follows: 1-Ton, $1295; 2-Ton, $2375, 3½-Ton, $3600. 5-Ton, $3950. GMC Truck Tractors: 5-Ton, $2450; 10-Ton, $3700; 15-Ton, $4050. All prices for chassis only, at the factory, tax to be added

7 Instantaneous Governor

4 Pump and Thermo-Syphon Cooling

Removable Valve Lifter Assemblies

Pressure Lubrication

5

6

Appears in newspapers week of October 11, 1928

Fig. 28b. Change in direction of footsteps an advantage to this advertisement

proach. If we picture a product, our material will include name, shape, size, and position. If we describe a service we shall deal with qualities, traits, and motives.

There are three kinds of description:

1. By delineation, itemizing appearance, dimensions, and parts
2. By impression, in terms of feeling produced
3. By suggestion, implying, not specifying, details

Description employs imagination by using simile, metaphor, antithesis, hyperbole, epithet, alliteration, picture words, sound words, and rhythm.

Figures 10, 17, and 39 are primarily descriptive.

The following are fairly clear-cut examples of the descriptive approach:

"ROUND CORNERS" in BOTH

—women can appreciate this exclusive feature of the Kitchen Maid.

Look at the cup, then look at the corners of the Kitchen Maid. They are the same—round, smooth, sanitary. No place for food to stick or dirt to lodge. They can be wiped clean in an instant.

Notice this about that door on the Kitchen Maid. It's absolutely free from panels and grooves. Just like the cup again. That's the way every place should be where food is prepared or served.

"The cabinet that did away with corner cleaning" has a wonderful attraction for women. 78 dust-catching corners are eliminated. It gives you all the ordinary selling advantages of other kitchen cabinets, plus the two powerful exclusive Kitchen Maid features. Have you seen our new and complete line? Nothing is left to be desired in design, finish or range of prices. Write us, and we will send you full description and prices.

CLEAN

Texaco Motor Oils are clean.

Clean means pure. Pure means refined.

Complete refinement means correct lubrication.

Correct lubrication means an engine more responsive, more enduring, more economical, more dependable.

CLEAR

Texaco Motor Oils are clear.

Call for Texaco Motor Oil in right grade for your car. Watch it poured into the motor—light, medium, heavy or extra heavy—you will see that unmistakable clear golden color.

FULL-BODIED

Texaco Motor Oils are full-bodied.

They hold their lubricating quality under hardest use. They are all oil. Drain out, refill with Texaco Motor Oil, and have a better car.

This newest Goodrich creation is a real contribution to fashionable footwear.

The Pavlovo is the latest thought, providing a handsome, graceful boot for street wear. It is also an ideal carriage boot.

The foot and sole are of Goodrich rubber. The upper is of waterproof jersey cloth, finished with a cuff of astrakan cloth.

In very bad weather you turn the cuff up and have a full length protection that keeps the leg warm and the foot dry. The cuff snaps into place, either turned down or up.

The Pavlovo boot goes on and comes off easily, protecting your street shoes or your dainty evening slippers. Its stylish appearance shows that the best bootmaker's skill has been used in the design.

Your dealer sells the Pavlovo.

NOTE—The Pavlovo conforms in height to the dress-skirt lengths adopted for the season.

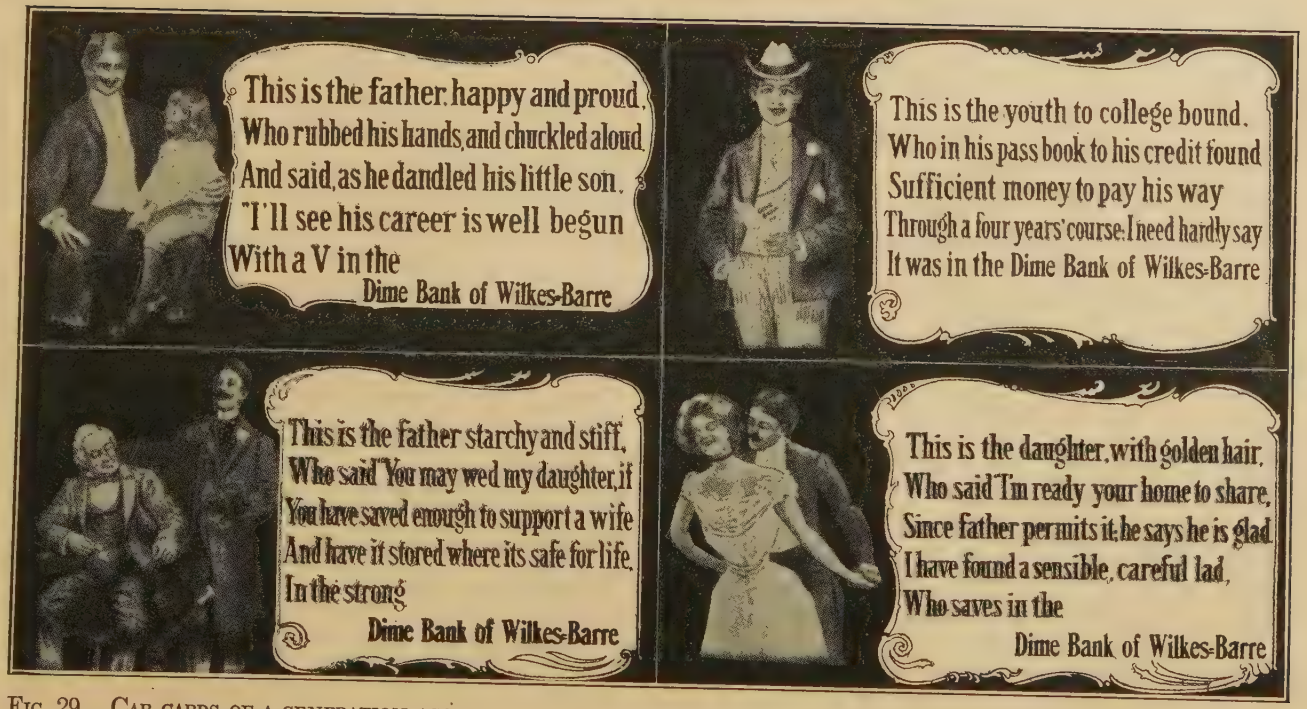


FIG. 29. CAR CARDS OF A GENERATION AGO

FIG. 30. RECENT CAR CARDS, TO BE READ "ON THE RUN"; THE "SUPERMAN" HAS BECOME AN "ARROW" TRADE CHARACTER

4. *Narration.*

Narration is the story or dramatic method of presentation. The end or final impression must always be kept in view. This end has a purpose, the making of a strong impression, to which the whole development must conform. Details must be subdued; preliminary situations must build toward the climax. The order of development need not be chronological; often vigor requires that the beginning should be quite different from the order of dependence. The rate of movement of the story may be rapid or retarded but usually the limitations of space and the presence of competition require acceleration. Expectancy or suspense is an element in movement. Sometimes a distinct surprise feature is introduced as a sort of whip to the dramatic character of the conclusion. Episodes, characters, and dialogue are variations. One danger of narration is, of course, a tendency to develop in an irrelevant direction because of interest in the story itself.

Colgate and Company have used a series of narrative advertisements in their Fab campaigns, some starting in the form of blank verse and ending in rhyme, as, for instance, in the following:

> MOTHER left a pan of beautiful, frothy
> Fab-suds in the bathroom.
>
> And she left Jimmy boy there.
> Some magic drew Jimmy boy and the
> Fab-suds together.
>
> Did Jimmy boy's sin hurt his baby soft skin?
> Did he howl at each sting and each stab?
>
> "NO"
>
> He gave blissful crows and wiggled his toes.
> It's safe to be washed in Fab, Fab, Fab.
> There's cocoanut-oil in Fab.

In the following paragraph, R. H. Stearns Company, of Boston, has used the story form in a manner distinctly local and personal:

> A customer came into our store the other day and asked for Chuddah Shawls. He was directed to our "Liberty Room" on the Seventh Floor and there he found what he wanted. He was rather surprised—although he has been familiar with our store for sixty years and his mother had been a customer before that—to find that we had these fine shawls from India. He had looked in vain for them in London last summer, and London is the one place in the world where one might expect to find choice India merchandise.

Historical narrative finds recurrent interest. The Lackawanna has used this form successfully. In the words of Phoebe Snow,

> Historic lore
> In ample store
> Brings back the stirring past once more
> And yields you quite
> A new delight
> Upon the Road of Anthracite.

A typical advertisement of the Lackawanna is captioned, "The Wyoming Massacre," and opens as follows: "Far out in the beautiful Wyoming Valley of Pennsylvania occurred a dramatic incident of the American Revolution." The defeat of the Americans by combined British, Tory and Indian forces is described and the story is concluded by tying up the event with the city of Scranton and the route of the railroad.

David Adler and Sons of Milwaukee, in advertising Collegian Clothes, adopt a variation such as the following evolution of the sleeve button:

WHY BUTTONS ON YOUR SLEEVE?

When a gay young dandy in the days of Bonnie Prince Charlie felt need to draw his trusty rapier, the deep ruffles on his lacy cuff interfered with his swordplay. So he turned back his coat sleeve and buttoned it to hold above the elbow.

The rapier and the knight have gone; but the buttons on the sleeve remain—a tradition.

Turn to Figure 38, also, for a part historical, part legendary story.

A car card which has received much commendation is the following:

Dear Mary,

Can you tell me the name of that laxative for children? It looks and tastes like a raspberry gumdrop—but I've forgotten the name of it. I think it's sold by McKesson and Robbins.

Yours,
ANNE

IT'S ANNALAX

Episodes, characters, dialogue. Episodes have been used with success for years, but the combination with characters and dialogue passed through a period of prevalence only to wane as a result of unskilled handling. Some present-day attempts have been noteworthy; many have been worthless.

We are all familiar with the episode of the skidding car and the rebuking policeman. Not so many years ago this "officer" had the temerity to tell the owner of the car just what tire or chain he should purchase. Now, it has been trimmed to the modified, but still artificial, form:

WHAT! MY CAR?

Yes! skidded—and it's up to you. You failed to provide the chauffeur with Tire Chains. Only good luck saved your wife from paying the supreme penalty for

your negligence. She's on the way to the hospital, painfully injured, but the doctor thinks she'll pull through. You'd better hurry to the hospital and then report to Headquarters.

Or perhaps the conversation partakes of the nature of mutual admiration:

"All right, friend, no harm done."
"Some collision, too!"
"I'll say it was. No way of avoiding it, either."
"Didn't bother me a bit when I saw you had on Weed Bumpers, too."
"They certainly saved us from a bad smash-up—my gas-tank and rear fenders, your front fenders, headlights, radiator—maybe worse."

Writing in *Printers' Ink,* P. K. Marsh calls these characters "Ad-Products" and offers burlesques of two typical vaudeville stunts:

"Mary, I have you to thank for my business success. Ever since you started to give me Sniggin's Cereal Nuggets for breakfast I've been a new man. The Sniggin's exclusive process of electrocuting the calories has turned the trick."

"Oh, John, how did you guess that I've always wanted a Kweezeen Kitchen Kabinet with the Eureka Patented Exclusive Non-rusting Self-Measuring Flour-Bin?"

Mr. Marsh suggests the following as the four handicaps under which the copy writer labors in introducing characters: (1) space limitation, (2) necessary brevity of quotations, not typically lifelike, (3) reader reacts against subterfuge of manufactured incidents, (4) usually, in reality, people speak of objects in terms of class, such as "my hat," and not in terms of trade names—"my Danbury." But

doubtless, the greatest handicap is the copy writer's lack of acquaintance with dialogue form.

The following monologue and dialogue show considerable skill:

APPLE JACK
says

"Folks call me Apple Jack.
Well, does seem as though
I'd always growed good
apples.

"But, shucks, 'tain't me—I
reckon it's just God and this
valley o' mine.

"But, Lord smite me for my
pride. You'll like this apple
packin' o' mine.

"Yep, I'll trade a packin' fer
a dollar—
a packin' of the finest York
State eatin' apples. More'n a
dollar's worth!

"An' Uncle Sam tends ter the
delivery.

"I ain't sed much about the
kinder value I gives but if
you ain't gettin' finer an'
better flavored apples than
you ever tasted afore, send
'em back—an' it's no trade.
Sure, you gets the dollar
back."

. . . . . .

APPLEJACK, PARADISE VALLEY,
Clintondale, N. Y.

I'll trade with you. Here's my dollar. Send your Taste Teasin' packin' to:

Name. . . . . .

Address. . . . . .

What will your car
be worth a year from today?

DODGE BROTHERS
MOTOR CARS

Fig. 31. Maximum economy of copy isolated by white space

I've been hinting at COMMUNITY for my birthday, Bess, but Jack is as dense as a Scotchman at a Charity Bazaar. BARBARA

Barbara always starts to hint for just the thing I'm planning to surprise her with. What chance has a man got? JACK

The day after—

Oh, Bess! It's here! Lovely! But I've promised Jack never to hint again—until I want some more Community. BARBARA

Refer also to Figure 8.

Appropriate Use of "Human Interest"

Articles with a distinctly personal use, such as food, toilet articles, and clothing; articles productive of enjoyment, such as musical instruments, beverages, smoking materials; and articles of adornment or articles creating environment, such as jewelry, flowers, or remembrances—these are probably most effectually the object for emotional treatment. For, though our first act in a given direction may be purely emotional, a second may find an obstacle in the results of a previous experience.

The nature of emotion has received earlier comment; the employment of suggestion and association has been discussed. They are integral parts of this type of appeal. Moreover, mention has been made of the increased practice of combining appeals to emotions with a pleading to reason. This possibility should always be considered.

PROBLEMS

Analyze appeals of six current advertisements.
Indicate on these six advertisements the functional divisions.
Find examples of association and suggestion; analyze critically.

Analyze examples of humor.

Find examples of narration, description, argument, and exposition.

Find examples of induction and deduction.

Fig. 32. Electric signs of the "great white way"

CHAPTER VII

COMPONENT PARTS AND SPECIAL PROBLEMS OF COPY

Structural Parts

So far we have treated copy largely as a unit structurally. We have taken but a bird's-eye view of its physical make-up. In considering its functions we have barely mentioned its component parts, namely, body, introduction, head, conclusion.

The Body

Checking back over our analyses we shall find that we have referred primarily to the body of our copy—that large portion which contains the facts, the arguments, or the general appeals. Into this part of the advertisement is packed the main substance, the meat, of our message. There are, we cannot forget, other courses on our menu—the consommé to whet our appetite, the entrée to develop the taste, and, as a finale, the dessert, which must be memorably delectable.

The Introduction

This part of our copy is charged with turning the initial interest into an absorbing attention. It is the crucial point of transition so far as reader interest is concerned. Its treatment should be both direct and vigorous.

Notice the effective first sentences in Figures 6, 8, 12, 13, 26, and 38. Contrast the weakness of the introductions of Figures 28A and 28B. An interesting inversion of emotion and fact appeal is to be found in the opening paragraph of Figure 10.

The Conclusion

From the standpoint of sales, assuming that the consumer has developed an interest and desire, the conclusion is the point of crisis. If our copy has been intellectual, has appealed to thinking, our conclusion will be a summary or recapitulation with possible additional emphasis upon a "whip" argument. If our appeal has been to an instinct or emotion, our conclusion will concentrate upon a motive or duty.

Again, if our advertisement is purely publicity in nature, our conclusion will be informative; if complete, it will attempt a sale or invite an inquiry. The former will aim at memory as in I below, the latter at action, as in II:

I

> "Now the point is: Have you nailed down your determination with spikes of steel? Do you know that, when the time comes, you're going to buy a Willard Battery on your own judgment—and not be led by somebody who isn't going to have to live with the battery as you will? In other words, *can you make your decision stick?* That's the question."

II

> "Hatch One-Button Union Suit saves time, saves temper, saves repair bills, and fits more perfectly than any other underwear you've ever known. One master button at the chest turns the trick for you and adds comfort to convenience. Will you try it and convince yourself—or has Old Man Habit got you?"

Methods. Two classifications of conclusions may be made upon the basis of elements emphasized; the first emphasizing the firm or commodity name, the second, locating the place of sale of the product or service or inviting inquiry or a visit.

FIG. 33. THE BILLBOARD

I. Emphasize the name.

1. *Firm:* examples are very common; refer to Figures 10, 12, and 17.

2. *Product:* trade-mark, trade name, slogan: this type is possibly the most frequently used; see Figures 6, 23, 24, and 25.

II. Tell where article or service is available; invite inquiry or visit.

1. *Refer to retailer.* The problem of connecting the product with the local retailer has been one of the most difficult confronting the advertiser. Much successful copy has been rendered ineffective by the weak ending which general directions invariably invite. The following examples are quite familiar: "Sold by good dealers everywhere." "If your dealer doesn't carry them write us." "Your dealer has them or can easily secure them for you."

In the following examples distinct progress has been made toward conveying the same information without the bald emphasis:

> About 6,000 merchants sell genuine "travelo" knit jackets under the "travelo" name and label, without which you have no surety of lasting fit, shape, and wear that our exclusive elastic-knit "travelo" process guarantees.

> Your dealer will show you a Florence Oil Heater. If he has none, write us. We try to see that everyone who wants a Florence is supplied.

2. *Send direct.*

(*a*) *Offer on approval.* An ancient example of this type is "Try one ten days at our expense." A new style of this variety follows: "The Connors company assumes the risk, Not You. We are so confident of the satisfaction awaiting you that we offer to pay return postage should the sweater not meet your approval."

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

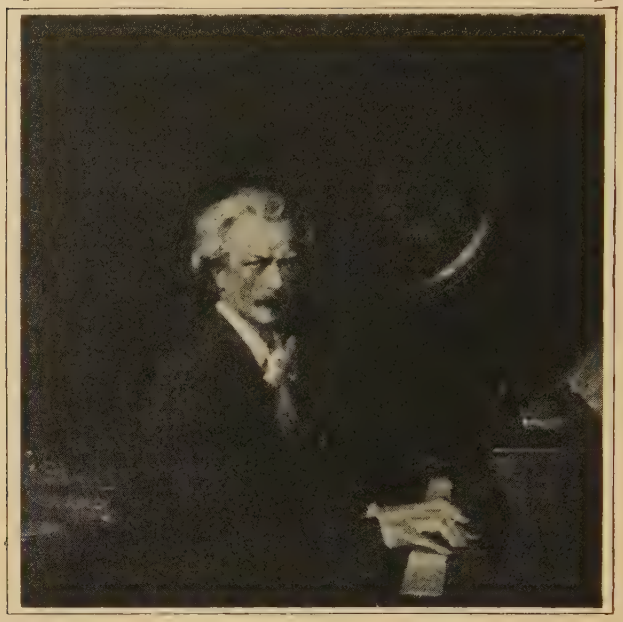
ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument—that these two could not have been born together! De Pachmann once said: "If Beethoven could hear his compositions played upon a Steinway, he would not know such beauty for his own. Tears of joy would flow from his eyes and run down his cheeks." Though the Steinway was denied Beethoven, it was here in time for Liszt, for Wagner, for Rubinstein. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewski, Rachmaninoff, Hofmann, and their brilliant contemporaries. Such, in fact, are the fortunes of time, that today this Instrument of the Immortals, this piano more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway.
Prices: $875. and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

FIG. 34A. INTRODUCING A CAMPAIGN SERIES WITH ARTISTIC MERIT

PADEREWSKI AT HIS STEINWAY



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ONLY the most extraordinary instrument can meet the demands of the great pianists. It must give perfect voice alike to the exquisite cadences of Chopin, the blazing fervor of Liszt, the serene magnificence of Bach. It must endure years of the hardest daily practice. Always it must become a live and singing thing at a touch, ever responsive to the hand and spirit of the musician. And the perfect tribute to the supreme excellence of the Steinway lies in its use and ownership by such world-famous pianists as Paderewski and Hofmann, Rachmaninoff and Levitzki. So universal is this recognition that, where only sincerely artistic motives are involved, the Steinway is invariably the choice of the master pianists.

There is a Steinway dealer in your community or near you through whom you may purchase a new Steinway piano with a small cash deposit, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange.

Prices: $875 *and up*

Plus transportation

STEINWAY & SONS, STEINWAY HALL
109 East Fourteenth Street, New York

The Steinway is made in numerous styles and sizes, sold at the lowest possible price and upon the most convenient terms. The majority are bought by people of moderate means and limited incomes. Yet they are bought on the same sound principle of economy that determines their purchase by the great musicians—that of buying the best. Always the cheapest. Always your assurance of the greatest advantage and return. You need never buy another piano.

FIG. 34B. IMPLIED TESTIMONY THROUGH ASSOCIATION

MacDowell Composing His "Woodland Sketches"

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

BLESSED are those woodlands of New Hampshire where Edward MacDowell met the wild rose; where his spirit discoursed with the departed Indian; where his soul "overflowed with tenderness and caprice." Blessed, too, is the old Steinway in the log cabin where he lived—for was it not the Voice which uttered first his fine romantic melodies? And is it not fitting that the Instrument of the Immortals should have been *his* instrument—just as it was Richard Wagner's and Franz Liszt's three score years ago—just as it is Paderewski's and Hofmann's and Rachmaninoff's today?

STEINWAY & SONS, Steinway Hall, 107-109 East Fourteenth Street, New York

FIG. 34c. PROPOUNDING OF QUESTIONS FOR THE READER TO ANSWER

An Interpretation of
MACDOWELL'S
Indian Suite

Painted for the
Steinway
Collection

by Ernest Blumenschein

STEINWAY

THE INSTRUMENT OF THE IMMORTALS

IT IS the way with art that once we know and love the best we cannot be satisfied with any other than the best. You who find your deepest satisfaction in the music of the immortals—men such as Wagner, Liszt and our own MacDowell—surely when you buy a piano, you can be satisfied only with the instrument which these men used themselves, the Instrument of the Immortals. For when you buy a piano you do not buy a thing of wood and metal—it is music that you buy—the greatest of the arts. Once your fingers touch the keyboard of the Steinway—once you know the eloquence of its response—once you drink the beauty of its tone, for you there can be no other piano. You would be just as unwilling to own another instrument as Paderewski would be, or Rachmaninoff, or Hofmann. Each time you hear the Steinway its voice means more to you. With each new year it grows into your life. Its voice, as a great critic exclaimed, is a benediction to the soul, its presence a privilege to the eye. Is it any wonder the Steinway is the piano chosen by the greatest composers, pianists and teachers? Is it any wonder so many people say: "It is the dream of my life to own a Steinway"?

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway.
Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

FIG. 34D. AN EMOTIONAL APPEAL

(b) *Booklet offer.* "Send for our booklet" is very much like a good-by said on the run for a train—there is considerable lacking. Four examples of more recent attempts are subjoined:

> Read this book. 75 pages of information illustrated by several hundred shop photographs. Write on your business letterhead.

> Every careful woman who wants to cut down her food bills should have the famous 'Booth Food-Sardine Recipes.' See what you can do with these sardines. Mail coupon for free book.

> If you are really curious to know how we solved this special problem write to Mr. Cannon of the Cannon Mfg. Co., Kannapolis, N. C., or drop us a line. When you write, also ask to have the Grinnell Industrial Piping Bulletin sent to you regularly. Address Grinnell Company, Inc., 302 West Exchange Street, Providence, R. I.

> Write our nearest branch, Department A, for free copy of our 'Wonder Book of Lead,' which interestingly describes the hundred-and-one ways in which lead enters into the daily life of everyone.

Figures 9, 26, and 40 are additional examples.

(*c*) *Price offer.* "At this price only while the supply lasts" and "We offer you the magazine for six months at only $1" are familiar examples of the price offer. In contrast examine the *Life* advertisement (Fig. 42).

(*d*) *Service offer.* A modern invitation of this nature is "Make generous use of these offices: let their experts be your advisors in every heating problem. The service is free, and ought to be—for the American Radiator Company is the leading manufacturer of boilers and radiators in the world. And the obligation of leadership is to lead."

(*e*) *Sample offer.* The "Send to-day for liberal trial sample" of old is being superseded by

> Say, I am going to be a good fellow and let you keep your fifty cents. If you are really out of a job, I will send my regular 10-cent demonstrator tube free. I'll even throw in a sample of Mennen Talcum Powder for men—a he-powder which is great for after shaving and bathing. It doesn't show.
>
> Men on intimate terms with a pay-envelope will please send the dime.
>
> Jim Henry
> (Mennen Salesman)

Then we find inability to send samples capitalized as follows:

> Compelled to Abandon Free Sample. The demand for Acident has broken all records with which we are familiar. Our manufacturing resources are already taxed to the limit to supply the demand for Acident; so, for the time being, we cannot manufacture samples which we had planned to offer as a free trial. However, one tube will convince you of its superiority. If you are not entirely satisfied, your money will be refunded. If your dealer does not have Acident, send us fifty cents and we will see that you receive a tube promptly without additional cost.

(*f*) *Time offer.* This is illustrated by the frequent retail sales, whether holiday, anniversary, or special, where the time element is used to urge immediate response. An indirect example is, "There is one thing we'll not guarantee—the length of this sale. It depends upon how quickly other customers act. We may be sold out in two weeks, perhaps ten days. If you rush your order we'll hold a copy for you. But don't wait a week. It's taking a chance."

Many conclusions, as we have observed, make use of the coupon. Figures 26, 37, and 42 are illustrations. The value

WIN A REWARD BY SOLVING THIS PICTURE PUZZLE

WASHBURN-CROSBY COMPANY, Minneapolis, Minn. Mills at Minneapolis and Buffalo

Fig. 35. The puzzle, attracting attention and interest, but requiring the reader's effort

of the coupons lies in their availability at the time the decision is transformed into action. The reader needs only to tear off the coupon and use a minimum of words, most of the message appearing in type. When dropped into an envelope, the request is complete.

The Head

Headlines are the attention magnets of most copy. This still applies when illustrations are used, for the headline may also serve then as a caption for the picture; most certainly it is employed to coax the attention from the picture to the copy.

Headline qualities are not abstract considerations. Their values are relative, depending upon their objectives and their success. A headline will be judged, then, by its effectiveness in attracting attention to the message. The following qualities should be sought in all headline writing, but they should be discarded in proportion as they fail to be appropriate:

1. *Brief.* A short headline is more likely to be read during the quick turning of pages, but a long one may stop the turning if its other characteristics are compelling. Moreover, mere limitation of letters or syllables may not give results, as, for instance, with such mild terms as 'Purity,' 'Beauty,' 'Growth,' 'Economy.' Contrast the foregoing with 'Pep!,' 'Cow Worshippers!,' 'Magic,' 'That!'

2. *Specific.* Generalities make weak beginnings and usually should be avoided. "Children Like to Play" is so general that it hardly seems a start; the start is still to come. Here are more specific headlines: "$60 More a Month," "Dodge Brothers Business Coupe."

3. *Concrete.* Abstractness is to be avoided upon the same grounds as excluded generalities. "Your weight will decrease in ratio to your exercise" is corrected in the other headline, "Losing 103 lbs. to music."

Fig. 36 Combining rhythmic and structural movement

4. *Apt.* This quality is illustrated in "Winter's Coming. Start a Band"; "Your Millions of Skin Radiators"; "Rainbow, the write-gift—boxed stationery."

5. *Distinctive.* Note these examples. "Does your Back Complain of Your Feet?" "To the Mayor of Philadelphia." "How Six Men Came Together and Compared Recipes, Just as Housewives Do."

6. *Interesting.* "Thirty Years of Whiskers." "Why is a Pawn Broker?" "Why Every Man Hopes that His First Child Will be a Boy."

7. *Truthful.* This quality is not sought after when legendary accounts are the mode of approach. It should be a prerequisite to all copy in which statement of fact is attempted. When disregarded and discovered the penalty is sure and rapid. There is bound to be a reaction when copy obviously written by a man is placarded, "A Mother Speaks to You." A truthful, healthful modesty is this, "We believe it will cure. We know it will prevent."

8. *Active.* There is motion in these examples: "What next?" "I'm afraid—yes, sir, afraid!" "I'll bet $50 that I can shoot through a grizzly endwise with my .303 Savage."

Another classification of headlines is according to the element stressed: sometimes it is the firm or article; sometimes a selling point; often the headline is merely suggestive.

1. *Name of firm or article.* "Underwood Standard Portable." "Steinway, The Instrument of the Immortals." "The House that Brick Built."

2. *Statement of selling point.* "Ham Prices are Down." "We Handle 50,000,000 Toll Calls Every Year. Over 90 Per Cent Are on a Station to Station Basis."

3. *Suggestive headings.* These must be relevant to take full advantage of their possibilities. As an irrelevant instance, "Do you believe in Luck?" was the head to copy

FIG. 37. SHOWING THE PRODUCT IN USE

which did not refer to the connection until near the close when this weak sentence was included, "Begin today to use —and you will learn to believe in luck." Again, "When Patti sang, 'Home, Sweet Home'" is the headline to copy about yarn. The illustration shows Patti on a theater stage; the yarn is pictured also, but the closest connection that could be squeezed from the copy was "half-century ago."

Relevant, suggestive heads may be exemplified by: "—and they Coronotyped all over Oregon." "Are you the ten-pin or the ball?" "Do you Ever See a Came?" (lead between pieces of stained glass). "Why not take your Summer Vacation out of your Winter Fuel Bills?" "What could you do with a hog?" "Richard Croker once said: 'This is a great country for women and cats.'"

In the setting of the following headline we find an arrangement which foretells suicide of the advertisement:

> The wonderful ——— torch will help reduce production
> Costs for it does all soldering, welding, brazing and annealing.

Items which "help reduce production" are strictly avoided by manufacturers.

Verse

Verse, because of its rhythm, has a universal appeal. Its "swing" partakes of the popularity of sway in physical motion. When rhymed it has a doubly forceful effect.

The application of verse to advertising is a most difficult task. Relatively few people have the gift of metrical composition and it takes a combination of this ability with strong subject material to safeguard against triteness. Unless the verse is relevant to the sales appeal, it will not add strength to the presentation. The reader's attention may be attracted by its physical appearance, his interest developed in the rhythm, rhyme, and anecdote; but of what avail is

WHERE THE OLD DEVOTION LIVES IN GUILDSMEN'S HEARTS

FROM services in the church they came, faces lighted by the glow of wax torches borne aloft, winding in stately procession along the narrow streets. Preceded by their minstrels and wardens, they marched to the feast of brotherhood

Thus gathered the members of the ancient Guild of Watchmakers. Around long tables in the old guildhall they pledged anew their love for craft and guild.

In their banqueting, as in their daily toil, did the guildsmen foster the spirit of fine craftsmanship which had come down, a priceless heritage, from generations of watchmakers before them.

This spirit of the guild, fanning to flame each workman's genius for creating, lent refinement to his hand for the fashioning of his masterpieces.

Exalted by the guild ideals and traditions, each man looked upon his work, not as a succession of daily tasks, but as an art worthy of the best that was in him. His watches became more than instruments for the telling of time; they were works of art well fitted to grace the waistcoats of the nobility of any court.

We of today may only read of these ancient masters, or see perhaps in some museum the creations of their genius. But the spirit which made possible their masterpieces lives on. We find it reflected in the works of their descendants, who labor in the modern workshops of the Gruen Watchmakers Guild.

It is but natural, then, that the men and women of America, seeking watches of rare beauty and dependability, watches which contain that intangible something called distinction, should turn for their choice to the products of these modern masters, the craftsmen of the Gruen Guild.

The sale of Gruen Watches is confined to the best jewelers in each community. Look for the Gruen Service Emblem displayed by leading jewelers.

Prices: $25 to $750; with diamonds from $100 to $4,000

GRUEN WATCHMAKERS GUILD, Time Hill, Cincinnati, U.S.A.
Canadian Branch, Toronto
Masters in the art of watchmaking since 1874

How the Gruen Pat. Wheel Construction made an accurate watch logically than It isn't a genuine Verithin unless it is a Gruen

The Antique
No. 71—Precision movement, Swiss lined hand chased case with arrow dial to match, engraved or black enamel monogram $175.00 up

No. 72—18 kt. solid white gold, $85.00 up

GRUEN GUILD WATCHES

Including the original and genuine "VERITHIN"

FIG. 38. ILLUSTRATION AND COPY IN KEEPING WITH STYLE OF PRODUCT; PART HISTORY, PART LEGEND

the expenditure of this energy if the transition to the product is not effected?

It is important in writing advertising verse to check over the following points:

1. The same meter should be used throughout a whole line.

2. If rhyme is employed it should be perfect.

3. In general the longer the line used, the shorter should be the stanza.

4. Make the flow as direct and as uninterrupted as possible.

The term "feet," corresponding to "measure" in music, is a measurement of recurring accent on syllables grouped in "lines." These "lines" are balanced systematically forming "stanzas." Feet most commonly used are designated as follows:

Feet of two syllables: trochaic, accent on first syllable; iambic, accent on second syllable.

Feet of three syllables: dactylic, accent on first syllable; anapestic, accent on third syllable.

Lines are classified according to the number of feet or accents which they contain and also in accordance with the general character of the syllables emphasized. A line may have one, two, three, four, five, etc., feet and may be in nature trochaic, dactylic, etc.

As an example of verse used successfully over a period of time, we may refer to the Phoebe Snow series of the Lackawanna Railroad. Here is a sample:

It's time to go
With Phoebe Snow
And view the scenes
She loves to show
Each mile is quite
A new delight
Upon the Road
Of Anthracite.

Notice how smooth the flow of thought and how direct the presentation—as direct, in fact, as prose. The same meter has been used throughout the stanza.

The break in the following examples is quite evident:

Mary had a little lamb
With fleece down to its toes,
But they bobbed its hair to make a puff
To powder Mary's nose.

Betty loves her powder puff
It's never hard and rough-y
She throws it in some soapy suds
And it comes out soft and fluffy.

They were probably not read aloud by a critical person before they left the advertising office.

The following "flapper" stanza is an example of irrelevant potpourri:

When Ethel goes out
There's an army about
  That walks with her each day,
But with powder enough
And a sterilized puff
  She holds them all at bay.

Child heroes are drafted to act as sales chaps. The first example, rather stilted, appeared a number of years ago; the second is recent.

When Jill came tumbling down the hill
  And Jack dropped down upon his head,
He asked her, "Do you mind the spill?"
  "I'm feeling quite upset," she said.
"But still I know I am secure,
  My dress is fastened safe and strong,
My footing may not be too sure—
  My hooks and eyes are all De Long."

Little Jack Horner sat in a corner
What can the reason be?
Indeed it's quite plain
He's hiding from Jane
For a big dish of Jell-O has he.

A complete story is attempted in the following four verses, with little success:

As you hike along the windy street
Facing the blast of icy sleet
Chapped faces, hands and ankles, too,
And windburned skin may trouble you.

Then pause a bit upon your way
And take the Cre-Maids' tips today,
Just use Hinds Honey and Almond Cream
And meet the weather with joy supreme.

Frostbites, chillblains and kindred ills
Hinds quickly comforts, heals and stills.
Chapping and windburn pass away,
Soft lovely skin just comes to stay.

When the winds are raw and the cold extreme
You need Hinds Honey and Almond Cream.

A bank offered the following exhortive verse in its thrift advertising:

Here's some advice my granddad gave:
"My boy," he said, "you'll find this true:
You own the dollars you can save;
The ones you have to spend own you."

In a previous section a Fab advertisement was quoted showing the linking of prose and verse. Another example tells the story of a little girl soiling auntie's gloves and then concludes:

Did Auntie act haughty
  because it was naughty
To get them all dirty and drab?
        NO!
She just said, "Do tell!"
  and washed them quite well
In the cocoanut-oil flakes of Fab, Fab, Fab,
The soft, friendly foam of FAB.

Walt Mason's brand of prose verse has been adopted without end to advertising stunts. A most unusual attempt, however, is quoted from the Ticonderoga *Sentinel.*

NOTICE

As to me leaving my husband Ed, he was the one that left me instead. He left me at my father's home and without me preferred to roam. With nineteen years of married life, I was as faithful as any wife and without just cause or provocation he went back home to his relation.

MRS. ELIZABETH MOTT.

Some dictionaries contain sections suggesting rhymes, a source of occasional suggestive value.[1]

Words

A study of words and their connotation is one of the most fascinating pastimes of the copy writer's training. Some writers continually drill themselves in recalling instantly a list of synonyms for given words. In instances they meet in groups and test one another. It is such constant application that leads to facility of expression and exactness of description. Choice of words varies with purposes. Words expressing emotion, whether of action or of atmosphere, will find no place in technical advertisements, where literal exactness is required.

[1] *Cf.* J. Walker, *The Rhyming Dictionary of the English Language.*

Vocabulary

Which words shall we use and which shall be excluded from our advertisements? This is a fundamental question. If, as the army tests would indicate, the general public has on an average the educational equipment of a student leaving the eighth grade of school, then we must be careful to choose words which will be comprehensible to that average.

A splendid start in determining just what this vocabulary would include has been made by Professor E. L. Thorndike [2] of Teachers College, Columbia University. From sources ranging from literature for children and elementary school texts to daily newspapers and business correspondence, a total of 4,500,000 words were culled; the 10,000 words which are found to occur most frequently were then chosen. As a sample, let us take from the first 2,500 words the second word from the top of every column in the list:

about	dust	lovely	score
but	government	plenty	Tom
family	listen	seventy	accident
high	perhaps	they	column
measure	shore	accompany	education
power	tie	candy	humble
sometime	according	dine	messenger
up	cast	forgotten	poem
account	earn	ladies	senate
careful	governor	Peter	thrust

This is not an impressive list, but it is a sampling of the typical vocabulary.

Now, let us approach it from another angle, selecting words haphazardly from a variety of advertisements. These words are not found in the Thorndike vocabulary:

---

[2] *The Teachers' Word Book,* published by Teachers College.

cremis	prenatal	vellumesque	condiments
beiges	exhilarating	kalsomine	inimitable
brochure	skimpiness	volatile	élite
sloshing	itinerary	fitment	unremitting
luscious	medication	assimilated	alkalinity
loggy	halitosis	tranquilizer	clientèle
jiffy	eliminates	nutriment	rapier
jacquard	expedited	uniformity	pulsating
stadium	diversifiers	coördination	tantalizing
corrosion	obstetrical	viscous	neutralize
diminution	pyorrhea	emollient	astringents
portfolio	undeviating	hypnotic	traction
tenacious	auxiliary	pendulum	axiom
insidious	consensus	fermentation	catering
stipend	disalignment	keramics	endorsement
buoyant	exuberant	assimilated	ductility
appliqué	anti-corrosive	excelsior	exotic
obsolete	alloyed	puree	
immaculate	metallurgy	marrowy	

It is evident, then, that these words are not likely to be understood in the sense in which they are employed, with the possible exception of those used in technical fields, where a larger vocabulary may be permitted.

It does not necessarily follow, of course, that an advertisement which cannot be understood will not be believed. In a study of a Gillette advertisement [3] using technical phraseology descriptive of the mechanism of a fulcrum patent, it was found that the advertisement was generally believed although seldom comprehended. It is probably a human weakness to pretend understanding or to accept impressive phraseology as authority. Still, it is safe to say that an advertisement is more likely to succeed if its message is intelligible and to raise the question whether the Gillette example might not have been still more successful had it used a more limited vocabulary.

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[3] A. T. Poffenberger, *Journal of Applied Psychology,* December, 1922.

Grammatical Considerations

It has been assumed throughout this text that the student is trained in English usage or that a thorough course in grammar will be taken concurrently. That such basic training is essential is evinced by the number of advertisements which resemble puzzles rather than clarifications. With this thought and assumption in mind, a short discussion of certain important phases is subjoined.

Accurate Use of Words

Accurate use of words not only requires a knowledge of change in concept from root meaning, but also a finely developed sense of difference in shading between synonyms. For assistance in training and for purposes of quick reference, a good book of synonyms should always be readily available.

For obtaining the right shade of meaning, synonyms are used for (1) repetition of an idea, (2) distinction between ideas, and (3) cumulative effect.

Words conveying the right degree of meaning build logically toward the climax of our copy. They should be used to help intensify the import. Too general terms or conversational use may spoil the effect. The fewer the words, the more likely they are to be read.

Adapting to Reader

Accurate use of words does not preclude their adaptation to the reader. In terms of distinctive and cumulative effect colloquialisms, dialect, and the like are often extremely specific. They should be used sparingly, however. The following classifications with examples will illustrate our point.

1. *Idiom.* Phraseology peculiar to particular language, with a meaning distinct from its literal significance: "in the long run," "get used to."

NOTASEME
HOSIERY

STYLE No. **1901** — for Ladies. The best looking stocking ever made to sell for **$1.00.** Seamless foot, seamed leg — ravel barrier to prevent garter runs. Ask your dealer.

NOTASEME HOSIERY COMPANY, PHILADELPHIA, PA.

© 1921 N. H. Co.

Fig. 39. Interesting use of space and suggestion of motion

2. *Provincialism.* Expression not in strict usage, not cosmopolitan: "mad" (angry), "smart" (conceited), "I guess so," "short of," "swap," "hate to." Americanisms are a form of provincialism not found in general English: "sell a prospect," "get-away," "hold-up." Great care is necessary in the use of provincialisms. They should be employed only in character and conversational copy.

3. *Localism.* Peculiar to locality: difference in meaning of "evening" in the North and the South. It is evident that national advertising must carefully evade all localisms, whereas, purely local copy will find them an asset.

4. *Colloquialism.* Expressions used in conversation which would not usually be found in literature or public utterances: "works wonders," "landed my contract."

5. *Dialect.* Peculiar variation of language. Dialect must be in character. The Apple Jack copy quoted in a previous chapter is applicable only to a rural character. Aunt Jemima of Pancake Flour fame will use quite a different dialect: "On a chilly Octobah mawnin' a plate o' my pancakes, pipin' hot, is mos' efficashus!"

6. *Technical terms translated into popular significance.* "The strength-saving Cantilever Handle—the force applied in a straight line through the arm and wrist. The Hinged Plug Cord Protector—doing away with jerking, kinking and breaking of the cord. The Attached Stand—the iron is simply tilted back on its heel—saving many hundreds of pounds of lifting in a day."

7. *Foreign words and idioms.* These are abundantly illustrated in advertisements of perfume and cosmetics. It is essential carefully to avoid display.

8. *Present use.* We must avoid literary terms which would sound stilted in everyday writing. For instance, in copy writing "therefore" has generally replaced "hence," "pen name" has superseded "pseudonym" and "nom de plume," etc.

BRAKES!

MAIL a penny post card tonight for our booklet entitled, "Care of Automobile Brakes." Learn why efficient brakes are so essential to safe and comfortable motoring, whether on the sharp turns and long stretches of country roads or in the heavy jam of city traffic.

And remember, whenever you see the outstretched hand, that brakes are safer and last longer with Johns-Manville Non-Burn Asbestos Brake Lining.

JOHNS-MANVILLE Inc.
Madison Avenue at 41st Street, New York City
Branches in 57 Large Cities
CANADIAN JOHNS-MANVILLE CO., Ltd., Toronto

Asbestos
INSULATION
BRAKE LININGS
ROOFINGS
PACKINGS
CEMENTS
FIRE PREVENTION PRODUCTS

JOHNS-MANVILLE
NON-BURN
Asbestos Brake Lining

FIG. 40. AN ATTENTION MAGNET

9. *New words should not be manufactured promiscuously.*

Not objectionable: ". . . heat is healthful just properly humidified."

Objectionable: "It peptimizes your salesman. It oratizes your salesmen's tongues. It listenizes the dealers' ears. It profitizes your balance sheet."

10. *"Fine writing."* Pretentious dressing for trivial ideas; obviously out of place. The second example under 9 above is an instance. Under Economy and in other sections examples were quoted. They are unfortunately numerous.

Sentences

The combination of words and phrases into simple, compound, and complex sentences offers opportunity for adjustment to meaning and effect which requires careful study. Sometimes the impression is best obtained with merely the subject and verb; more often it necessitates tributory phrases and clauses. A heterogeneous sentence lacks unity; merely breaking it into sections leaves an insignificant series.

In general, a short sentence gives force but lacks rhythm and sustained effect. A long sentence permits mention of details, coloring, and explanatory terms, but requires more attention from the reader. Consequently, in evolving an idea, long and short sentences are best combined in appropriate sequence. A short, transitional sentence between long, detailed statements is effective in relieving concentration or in regaining attention. A short, pithy sentence is a good summarizer.

An inverted sentence, in which preliminary items precede the significant parts—called periodic—gives a dramatic effect. Loose sentences are easily interpreted, but in quantity are weakening to effect.

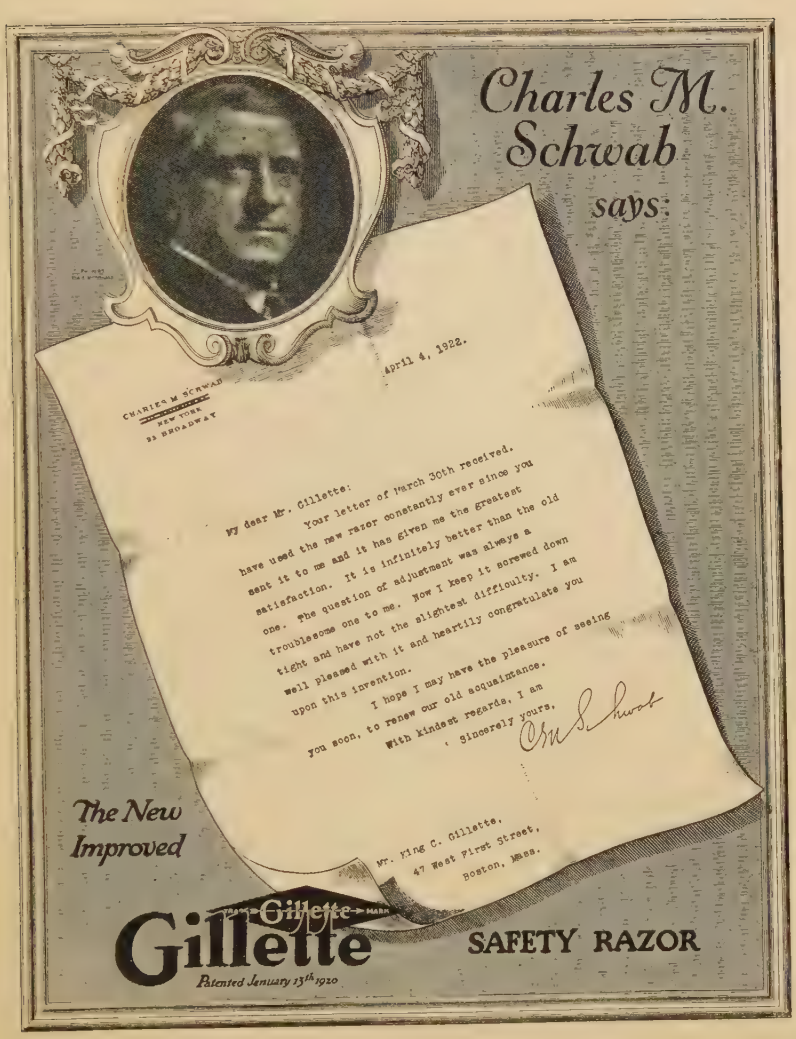

Fig. 41. Effective use of testimony

Punctuation.—Punctuation in advertising is undergoing an evolution which makes the subject dynamic. The tendency is to avoid all marks wherever possible and to substitute dashes for commas and connectives. The principal objective of this tendency is the improvement of appearance, typographically and artistically. Commas and semicolons, particularly in short sentences or phrases isolated in space, are unattractive. On the other hand, a series of dashes is weak.

General usage requires the following distinction:

Semicolon—addition of a relevant thought

Comma—dependent idea, apposition, substitute for conjunction

Colon—followed by illustrative or augmentative material

Dash—abrupt change, parenthetical

Paragraph

Paragraphs are built of sentences just as sentences are built of words, with relationship and unity as aims. Always avoid digressions.

Length of paragraphs should be based not alone upon subject matter, but also upon the reader's ability to comprehend the meaning and upon the appearance of the page.

Transitional parts of paragraphs should be made unobtrusive by the use of demonstratives, by repetition, or by implicit phraseology.

Copy and Mediums

Copy problems peculiar to the various mediums are considered in relation to other characteristics of those mediums in their respective chapters. Problems of particular reference to the woman reader are treated in the chapter dealing with women's magazines. Similarly, differences between copy appeals to farmers, business men, and professionals

CHANSON DE LA LIGNE

("Song of the Line"— must have a little French in the ads. nowadays*)*

The Skyline's too uneven,
The Timberline's too cold,
The Boundary Lines are crooked,
The Streamline's hard to hold.
The Breadline, standing quiet,
Dreams of sirloin steak,
But the Dotted Line! Say, the Dotted Line!
Aw—the Dotted Line is JAKE!

Cross-town Lines are bourgeois,
The Battle Line's passe,
The Green Line and the Black Line
Ball up New York's subway.
Firing Lines and Color Lines
And Danger Lines mean strife,
But that Speckled Line! That Spotted Line!
That Dotted Line means

L i f e !

Now that the entertainment is over, please come down close to the platform, where we are about to give off some facts about this periodical. So:

LIFE is a weekly magazine of the best thought and work in America on the theatre, literature, and the various humorous aspects of human affairs.

LIFE is keen and brilliant in its way of talking about these things, through its editorials, articles, and reviews. It is equally so in its manner of presenting them through the dozens of clever drawings that appear in each issue.

LIFE is thoroughly American in its attitude and viewpoint. It is impatient of ignorance, but it is fair It has little to do with yesterday, but it has a literary background. It is of the present, and of tomorrow. It is anti-everything that is gross, ugly, dull, pompous or profound.

LIFE wants you to become a subscriber. And it bases this simple request on what it knows it can be worth to you. In interest. In appreciation. In sincerity. In cheerfulness.

LIFE doesn't want you for a subscriber because of what it did yesterday—and it has some brilliant yesterdays! Nor for its long and interesting record among publications—did you know LIFE is nearly forty years old? Nor for any reason except that it is a corking, breezy, modern magazine with some remarkable and very much alive people editing and contributing to it. It's worth your money. And your attention.

Special Introductory Offer—10 Weeks for $1

Now! What about that dollar? Suppose you don't subscribe, what becomes of it? You don't know. You never know. Take a dollar out and look at it. What good is the thing to you—all by itself that way? There are few places where a dollar will amount to anything. There is NO place where it will do you as much good as in an envelope addressed to LIFE!

Obey that impulse—sign on the dotted line

LIFE, 598 Madison Avenue
New York, N. Y.

Dear Life:—Here's my dollar.
It hasn't amounted to much.

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FIG. 42. COMBINATION OF SERIOUS WITH HUMOROUS APPEALS

are considered under the medium in which they naturally appear.

A Working Plan

With the suggestions of the three chapters on copy in mind, let us construct a plan for our copy writing. We shall assume that we have in mind a definite product, a medium, the amount of space available for the copy and the general plan of the layout.

Suppose as a concrete example we are advertising copper plumbing fittings for homes. The following outline will serve for the first draft. Of course, with another subject our choice of alternatives may be quite different.

I. Theme: copper is the best metal for the plumbing of your house.
II. Kind of advertisement: complete.
III. Order of development: exposition, deduction.
IV. Sequential order: historical.
   (*a*) Alloyed with tin, first metallic compound.
   (*b*) "Bronze Age" is term given era.
   (*c*) Mining has progressed from manual to machine production.
   (*d*) Exists in variety of forms.
   (*e*) United States largest producer.
   (*f*) Many modern uses.
   (*g*) Will not rust, corrode, or decay as will iron, steel, and other metals.
   (*h*) Recently a copper pipe 2500 years old was found in Egypt, as good as new.
   (*i*) Copper pipes will last as long as house with no replumbing, leaks, falling ceilings or walls.

Now, after discarding unnecessary items in this series, let us write our first draft and then check with reference to:

It Pays to insist on Dunlops

The golf ball you use can do a lot to make or mar your season and the pleasure you get from the game.

With many new brands of golf balls on the market this year, the player's game is often hurt by experimentation. There's always hazard in the recommendation—"try out this ball, I've just got in an order of them."

The present perfection of Dunlops is the result of more than fifteen years of careful development. Golfers who play regularly find it pays to insist on Dunlops. From experience they have learned the reasons why.

because Dunlops are durable. They stand up under punishment that cripples ordinary balls. On the eighteenth green you can pick up your Dunlop in good shape and begin another round with confidence.

because Dunlops are full of distance. It is those extra ten or twelve yards on your drive that decide whether it shall be mashie or midiron—a Dunlop will get the yards for you.

because Dunlops fly straight and are made to stay in the fair-ways. No ball, of course, will make a man shoot straight whose form is bad, but Dunlops, with their fine construction and perfect balance, will take the margin from the occasional hooks and slices.

because Dunlops perform truly on the green. Many players are ignorant of the importance of the accurately balanced ball in putting. They are likely to blame externals when what they need is a truly spherical, perfectly balanced, not easily deflected ball—a Dunlop.

because Dunlops are now only 85c. This price is most unusual when you consider that this is an imported ball of the very highest qualities and sells for only a trifle more than domestic brands and less than most other imported balls.

THE
DUNLOP
162
NOW
85c
EACH
The largest selling Imported Brand of Golf Balls

Golfers who realize how much the right ball can add to the season's enjoyment will insist on that ball. And that is why so many golfers who play regularly *insist* on Dunlops.

DUNLOP TIRE & RUBBER CORP'N OF AMERICA

Golf Ball Sales Department
17 East 42nd Street New York City

Canadian Distributors
Dunlop Tire & Rubber Goods Company, Ltd., Toronto, Ont.

FIG. 43. "BECAUSE" AS CONNECTIVE OF ARGUMENTS; EXPERIMENT IS DISCOURAGED

A. Introduction
   (*a*) Is it direct?
   (*b*) Is it vigorous?
   (*c*) Does it properly develop theme?

B. Conclusion
   (*a*) Does it assure unity of impression?
   (*b*) Does it recapitulate?
   (*c*) Does it appeal to action or memory?

C. Headline: "Copper Retains Eternal Youth"
   (*a*) Is it truthful?
   (*b*) Is it attractive?

D. Transitions: (1) between introduction, body, and conclusion, (2) between stages of thought
   (*a*) Do they indicate distinctions?
   (*b*) Do they fill gaps?

With the first draft completed, we are ready for revision. Let us revise with reference to this outline:

I. Qualities
   1. Economy
      (*a*) Must the reader interpret our meaning?
      (*b*) Can we substitute suggestion for exhortation?
      (*c*) Have we used æsthetic, congruous language effectively?
   2. Clearness
      (*a*) Have we exactness of expression?
      (*b*) Do our grammatical relationships cause ambiguity?
   3. Force
      (*a*) Have we been careful of the connotation of phraseology?
      (*b*) Have we obtained emphasis?

4. Beauty
   (*a*) Have we tested euphony by reading aloud?
   (*b*) Can we add to effect by use of sound words and rhythmic phraseology?
   (*c*) Can we improve the feeling tone?

II. Structure
   1. Is our copy unified in impression?
   2. Is the proportion conducive to the most vivid impression?
   3. Is our copy coherent?
   4. Is there emphasis structurally?

III. Functions
   1. Can we improve our device for attracting attention?
   2. Is our method of creating interest a natural evolution from attention?
   3. Is desire for our own brand likely to result?
   4. Have we established confidence?
   5. Is our appeal sufficiently strong to stimulate action or impress memory?

IV. Appeal
   1. Have we chosen the most appropriate emotional appeals?
   2. Have we backed the appeals with arguments?

V. Have we established a close, pleasant association?

VI. Have we used a comprehensible vocabulary?

VII. As a final check, before backing the advertisement with cash
   (*a*) Ask the family for criticism.
   (*b*) Ask the office boys what it means to them.
   (*c*) Prevail upon an eighth-grade teacher to submit it to her students.
   (*d*) Or preferably, have a skilled psychologist conduct a test upon it.

Since the purpose of any form is to aid the development of context, the outlines above are suggested as aids, not as controls. They should be varied as specific problems require.

Problems

Analyze six advertisements indicating the structural parts.

List ten words from advertisements which are above the average intelligence and find an advertisement with words limited to the Thorndike vocabulary.

Analyze three correct examples of verse.

Find five examples of words adapted to readers.

Make the first draft of copy according to the "plan."

Write the second draft by revising according to the outline.

CHAPTER VIII

DISPLAY AND LAYOUT

Elements of Form

In our study of copy we have not considered the appearance of advertisements on the printed page. It seemed of importance first to analyze the message and its construction based upon the information gained from a thorough study of the product, its mode of manufacture and its marketing methods. Even copy, however, must be built to fit space and to conform to other physical characteristics inherent in the nature of the advertisement as a whole. For an advertisement is not properly put together piecemeal as is a puzzle. It is conceived as a whole with copy, illustration, and arrangement built into a unified plan.

Display is the term commonly used to designate the arrangement of advertisements with reference to form, illustration, color, ornament, type, and paper stock. Not many advertisements, of course, will permit a choice of all of these elements. The simplest, however, give some opportunity for effective arrangement. The *layout* is the plan drawing of the display.

In this chapter we shall study form, the structural and proportional relationship of lines and masses in terms of shapes, sizes, proportions, and movement.

Problem of Shapes

Suppose we have decided to advertise in two magazines of widely different size. One may confine a page (inside of

the margin) to 5⅛ inches wide by 8 inches high; the other may offer us space measuring 6¼ inches by 10 inches. We shall immediately have two problems of proportion. Perhaps our appropriation will permit only a half page in the first medium and a quarter page in the second. Our problem becomes more complex. In the smaller magazine we shall have to choose between vertical and horizontal halves measuring 2¾ inches by 8 inches and 5½ inches by 4 inches respectively. In the larger medium our space will be 3⅛ inches by 5⅛ inches. Our complete layout must conform to these proportions, illustrated in Figure 44.

Had we chosen for our medium certain positions in street cars, our space might have been square. If we were fitting special designs or special shapes of painted board or tag, our space might have been oval or circular. In the latter cases, we should have the problem of conforming to arcs. In the former, with straight lines and angles, our paragraphs and illustrations should retain the right angle in harmony with the shape of the page. This applies as well to the headline and particularly to the foot, which must carry the impression of a solid base.

In Figure 45A are presented various shapes and combinations, as follows:

1. Circle—most monotonous of shapes, relieved by corner triangles.
2. Oval—contains the greatest variety of possibilities.
3. Square—monotonous; square within square doubly monotonous.
4. Oblong—less monotonous than square because of two different dimensions.

In Figure 45B are shapes contrasted:

1. Square and circle—most inartistic; more inharmonious the closer the proximity.

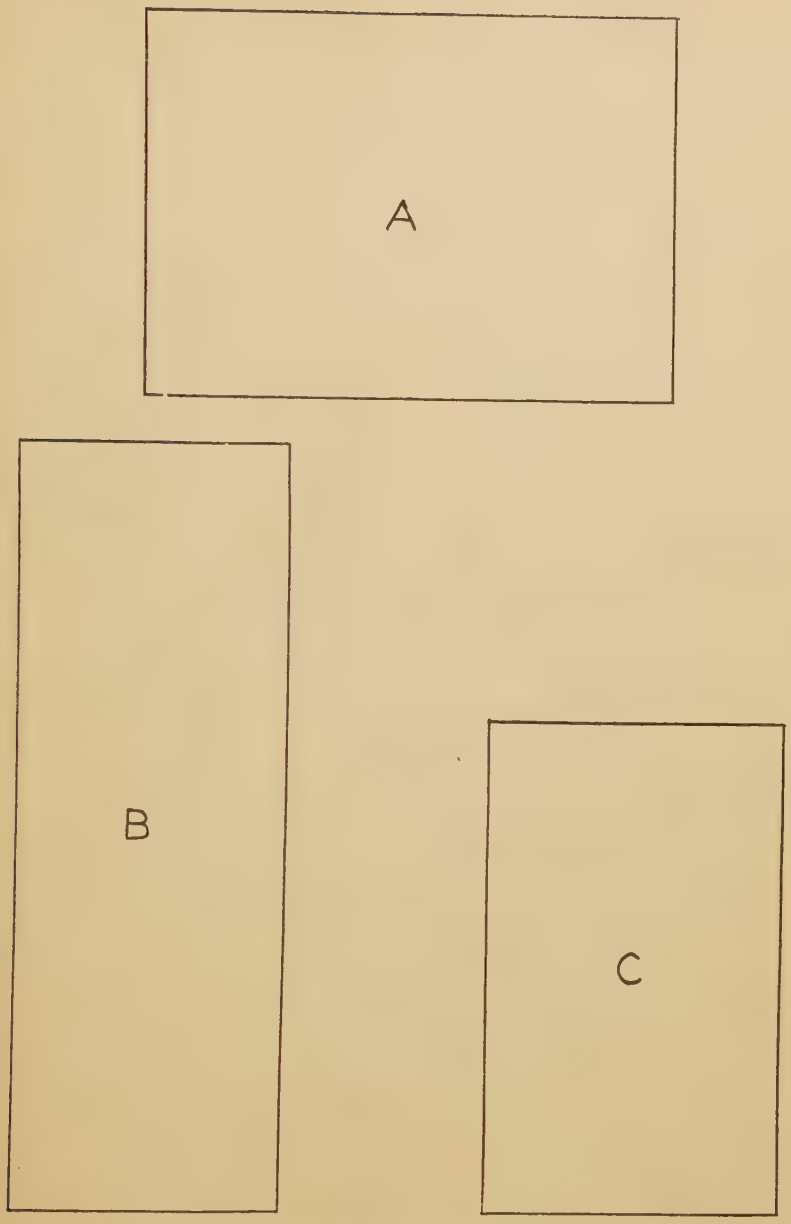

FIG. 44. THE PROBLEM OF FITTING MESSAGE TO SPACE; PROPORTION

A, horizontal half page of small medium; B, vertical half page of small medium; C, quarter page of large medium.

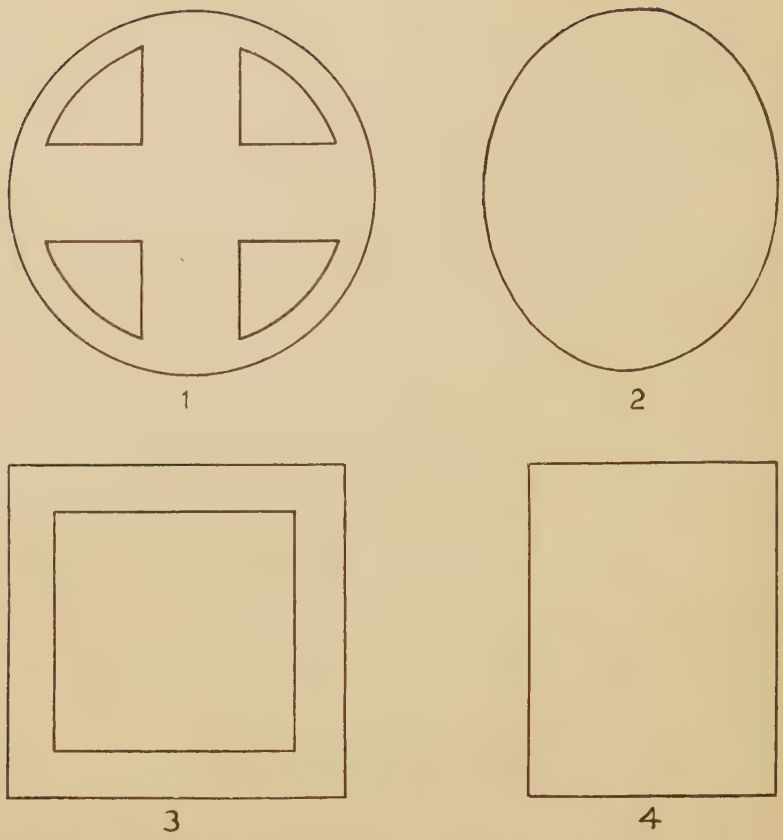

Fig. 45a. Shapes frequently met in problems of layout

2. Oblong and circle—clash less severely.
3. Triangle—bad in square or circle.
4. Octagon—more harmonious in circle than is a square in circle.
5. Hexagon—better in square than a triangle in square. The relationship of the octagon and hexagon to the square and circle is evident when we consider that the larger the number of sides, the more closely the figure approaches a circle.

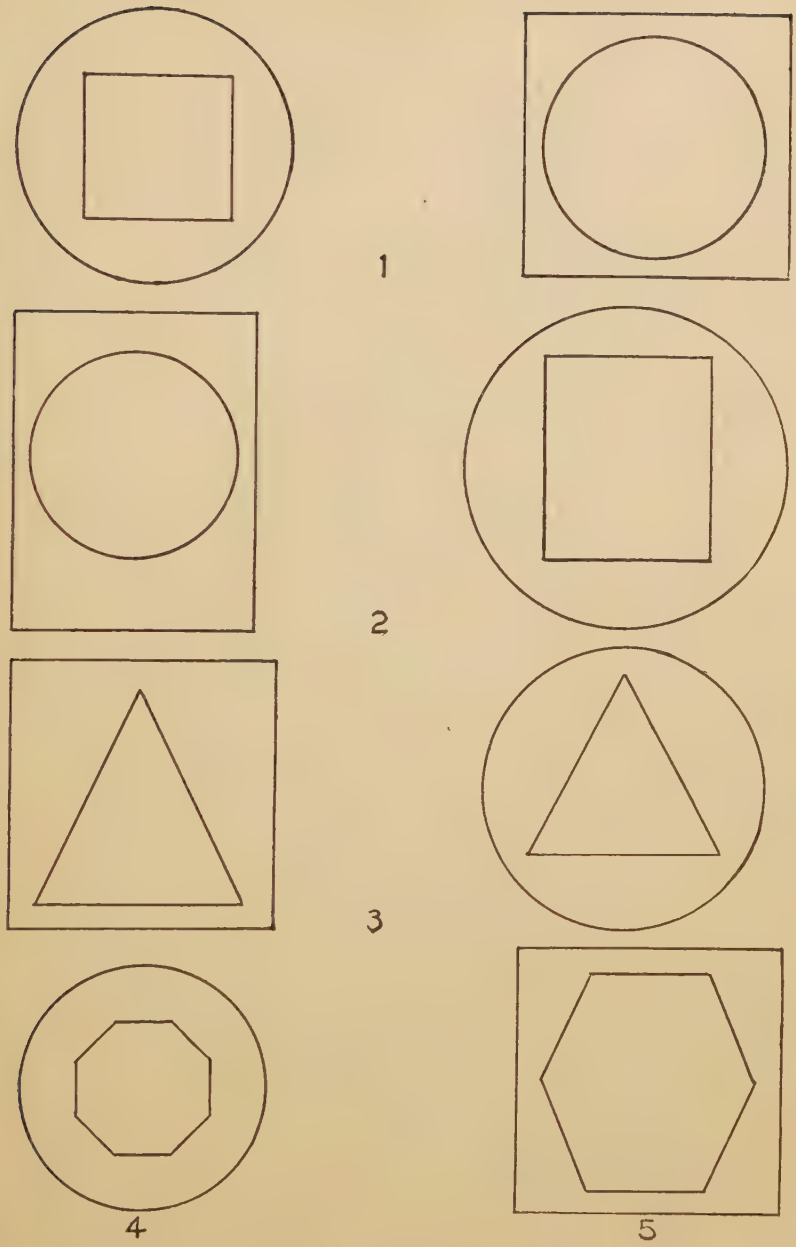

Fig. 45b. Contrasting and inharmonious shapes

Sizes and Ratios

In dividing our space it is essential to observe certain rules in order that we may obtain the most pleasant total impression. Referring to Figure 46, A, we notice that the vertical line halves the space, giving us a sense of pleasant proportion. On the other hand, the broken horizontal line leaves the impression of top-heaviness, although it divides the space into equal parts. The solid horizontal line, drawn above the middle of the space, but not two-thirds of the distance from the bottom, meets our æsthetic requirement. This relationship is referred to as the law of optics, a statement of the fact that visually we tend to focus attention above the middle of a given space. It is also called the "ratio of 2 to 3" when the space is divided into an upper two-fifths and a lower three-fifths.

This optical balance, often in practical work designated the "ratio of 5 to 7 to 11," is applied to the marginal proportions of a poster and a billboard in Figure 46, B. The widest margin, eleven, appears at the bottom as is proper in all cases. In the poster, the next largest, or seven, appears at the top, with the five at each side; while in the horizontal arrangement or billboard type, the seven appears at each side with the five above. This ratio means that if the poster is to be given a harmonious setting, for every ⅞ inch at the top border there will be ⅝ inch on each side and 1⅛ at the bottom.

The student will gain much skill in developing layout by analyzing and constructing advertisements applying this law to relative sizes of paragraphs, proportions of white space between copy or illustrations, and to sizes of illustrations, borders, and types. It is always important to keep in mind the fact that paragraphs of type have form and proportion. They may be made visually more effective if separated by unused space provided complete isolation is guarded against.

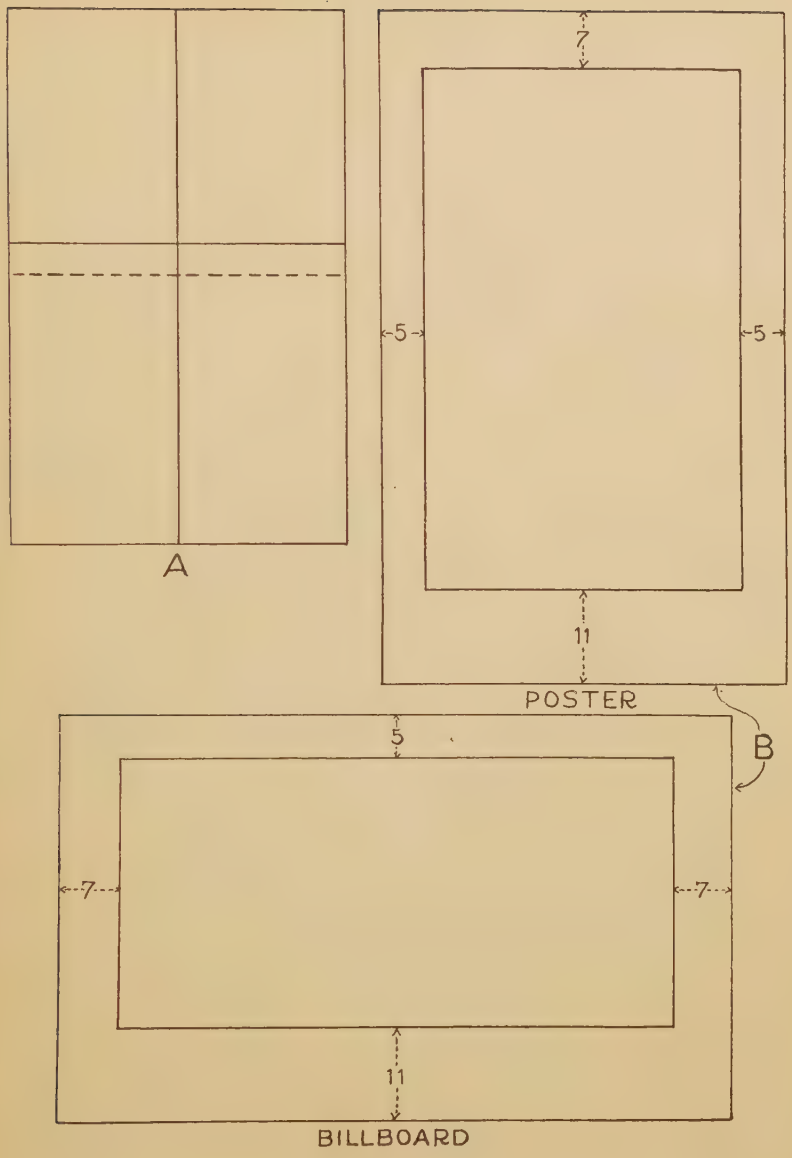

Fig. 46. Sizes and ratios
A, mathematical and visual centers; B, marginal proportions

Direction and Movement

Referring to Figure 54, we find a variety of devices, but all based upon the simple idea of directing our attention along a line toward the product advertised. In a price list our eyes follow along a row of dots from the article to the price. In reading this line we follow from word to word toward the end of the sentence, where a period and a blank space call a short halt before permitting us to consider a new line of movement. In looking back over the previous sentence we may find that certain short words such as "a" and "to" tend to stand out and slow up our progress; this is probably due to the fact that the white space on either side is almost as large as the word. As a rule, there is little difficulty in following a line of words so long as the spaces between the words are smaller than the words they separate.

There are two kinds of movement: rhythmic or graceful motion unhindered; and structural or abrupt motion toward the meeting of lines at sharp angles. Rhythmic movement is illustrated in Figure 8, and structural in Figures 18 and 35. Figure 36 contains both. In their contrast they may be likened to the Surprise Symphony of Haydn where the course of smooth melody is suddenly interrupted by an exclamatory chord. Haydn's success is due largely to the economy of his art. He carries the hearer rhythmically along without interruption until he reaches the point of emphatic action, and then he uses the "surprise" for a climactic effect.

Movement is not limited to dots, lines, and words. It may be obtained through the fixing of the "gaze" of the figure in an illustration. In using this device, we must be careful not to guide the reader away from our own advertisement to that of an adjoining display. If such were our misfortune, we should contribute heavily to the success of our neighbor. In Figure 28A and B, we notice that the

direction of the footsteps has been changed in the later advertisement.

In picturing the human figure or animal in action it is always essential to keep in mind the rule of the resting point. This dictate holds that action is successfully depicted by showing motion just before or just after taking place. For instance, there is created an artificial impression in most pictures of the cow jumping over the moon because the unfortunate beast is left stranded in mid-air with the moon poised between it and the successful operation of gravity.

In movement there are three points to be observed:

1. Direction and goal of lines, dots, figures, gaze;
2. Unobstructed motion or the careful use of "violent" movement;
3. Action at the point of taking off or settling down.

Structural Principle

It is evident that our goal in this study of display has been the obtaining of unity, proportion, coherence, and emphasis through adjustment of size, shape, and movement.

Unity

In the appearance of the layout our objective is the single impression.

In choosing the shape of our space illustrated in Figure 44, A and B, we shall keep in mind the total visual effect. Our problem in the varying half pages will be to construct the layout in accordance with the shape of our space or to choose the space in accordance with a preconceived plan of layout. It would be difficult, for instance, to obtain the effect of Figure 21 in horizontal space of reverse proportions. Similarly, the complete picture story could not be told so assuredly if the vertical-horizontal proportions of Figure 25 were reversed.

Referring to Figures 44 and 46, it is evident that a careless choice of shapes may destroy the unity of our layout. In accordance with these observations, Figure 16 has sacrificed unity in favor of emphasis. Figure 22 lacks unity.

An attractive study of varying shapes, largely of a decorative nature is shown in Figure 6. The relationships of these shapes are more clearly seen when the advertisement is viewed through reversed field glasses, in this way reducing the size, the type influence, and the illustrative significance and leaving only the outlines. We notice that shapes tend to correspond to the space and paneled contours. In the lower corners the circular plates have been made a part of the background quite subordinate to the oblong boxes.

There is an interesting variety of shapes in the various illustrations of Figure 23. Unity has been preserved by the use of space, by permitting figures to break through the circles and oblongs, by colored background and by limiting these definite shapes to backgrounds.

Turning to the consideration of size, it is interesting to note in Figure 6 that the overemphasis in the size of the box as compared with the plates and cups does not affect the illustrations in the upper panels because of distance. Similarity in the designs and contours will also be noticed, giving a singleness of impression. In Figure 16, there is no possibility of the cigarette having been taken from a box the size of that displayed. Had the artist made greater use of perspective by making the box appear more in the background and not in contact with the circle, the illusion might have been better accomplished.

Proportion and Balance

In music we have all experienced the suspense of a series of inharmonies ultimately resolving into rest in the basic key chord. Visually we strive for perfect balance whether it be in the case of the seesaw or of the make-up

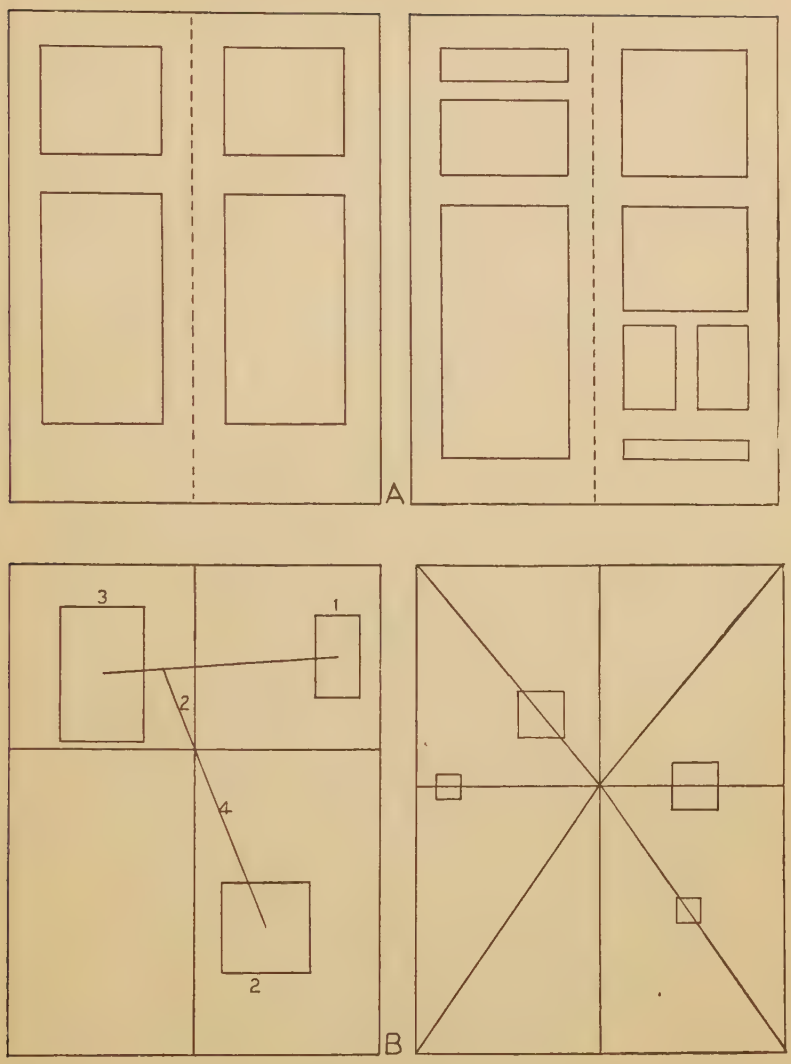

Fig. 47. Proportion and balance
[B after H. L. Gage, *Applied Design for Printers*]

of the metropolitan newspaper. Balance in the advertising display means the adjustment of shapes, sizes, and color tones on either side of a middle line, serving as a fulcrum, dividing the advertisement into actual or visual halves. One phase of this problem was presented under "sizes and ratios" above. If the balance is obtained by equal weights or attractions, it is said to be bisymmetric. If the shapes or sizes or colors are unequal, but arranged so as to balance, then it is non-bisymmetric. We know in balancing weights that if we wish to establish an equality between 10 pounds and 20 pounds, we shall have to place the 20-pound weight on one arm close to the fulcrum, say a distance of one foot, and the 10 pounds on the other arm at a distance from the fulcrum, in this case of two feet, the distances being in "inverse ratio to the power of attraction." This problem is illustrated in Figure 47, A and B, where bisymmetric and non-bisymmetric balances are suggested. Figure 6 illustrates the choice of the optical center as a horizontal and vertical fulcrum with the use of the various radii as arms upon which weights may be balanced.

Reference should again be made to Figures 4 and 5 representing the importance of proportion in the shapes and sizes of packages and containers.

Varying only slightly from the ratio of two to three, the ratio of three to five, represented in the outer lines of Figure 46, B, appears from a psychological standpoint to assure the greatest general pleasurable response. With reference to the same figure, it is interesting to note how much greater the height of the poster appears than the length of the billboard, although the measurements are equal. This visual illusion is due to a common tendency to overestimate heights as compared with horizontal distances and also to the tendency of the inside oblongs to emphasize the vertical as compared with the horizontal measurements. This fact often requires the lengthening of the horizontal measure-

ment; in depicting a square, for instance, the width will be drawn longer than the height.

In studying the proportion and balance of advertisements, Figure 6 is again suggested. If we measure the distance from the border at the bottom of the advertisement to the line forming the base for the principal illustration and compare it with the distance from this line to the top border at the very top, we find that the middle line is actually below the vertical center. Now turn away from the advertisement and glance back again. We find that the eye does not seek this line but the visual center which lies in the picture. Moreover, the darkening effect of the background tends to emphasize the distance to the top frame of the picture rather than to the top of the entire advertisement. This illusion is sufficient, alone, to make the distance below the picture appear larger, and to settle the visual point upon the bottom line of the picture.

For balance, Figure 6 is quite satisfying. With the upper corners vacant, attention rests upon the pleasing contrast of the upper and lower panels, each of which is suggestively balanced and pleasingly proportioned. The headline "Lux for washing dishes" suggests a fulcrum by centering between right and left margins and by extending across the panels.

In Figure 7, the illustration is well proportioned and balanced. Regardless of the point to which initial attention is attracted, movement directs the eye up the figures toward the shadow. The product is presented indirectly through a use and is not shown.

The question occurs in studying Figure 8 whether the mass of silhouette does not tend toward top-heaviness, particularly with reference to the delicate lacery of the border ornamentations upon which the figures must rest. With border obscured or strengthened the effect would be pleasing.

A difficult feat of balancing has been accomplished in Figure 17. The narrow column on the left has been balanced with the wider column on the extreme right, through the use of an unusually heavy panel effect. The circular figure is probably unwisely emphasized, adversely affecting proportion and balance.

Balance is accomplished with grotesque material in Figure 18. It required careful planning. Figure 21 is creditably handled. Visualize how the balance would be disturbed by transposing the positions of the first and third pencils or by shifting "Eversharp," at the bottom, toward the right.

Coherence

Coherence is the quality by which the display obtains unity through the association of its parts. It is difficult to imagine coherence between square copy set in a circular form. Coherence may be obtained by the mechanical device of filling corners as represented in Figure 45A, example 1. Again, there would be no coherence in a layout requiring type to conform to an irregular design.

Violation of coherence would be evident in a price list in which the price is permitted to appear anywhere in the line instead of in tabular form.

The very rhythm of movement in the curves of the silhouettes and reproduction of the spoon in Figure 8 gives coherence. In Figure 18, the angular, virile designs would have gained coherence by the association of a different type face, but at the sacrifice of legibility. Italic type in captions and headline aids coherence in Figure 21. Coherence is markedly present in Figure 38 with the illustration and letter design in agreement with the watch.

Emphasis

Often the greatest problem in emphasis is modesty, the difficulty of preventing overemphasis which would result

in no emphasis. Emphasis in display may be obtained by a combination of the following items:

1. Type—discussed in a later chapter.
2. Shape—when the shape of an object is erratic it should be kept as nearly as practicable the color of the background, unless it is to be the center of emphasis. (In Figure 16 emphasis was sought for by the contrast of background and angle of box.)
3. Size—things similar in size should be associated unless emphasis is desired. (Note the emphasis in Figure 14 of the "Hood Service Man.")
4. Position—both with reference to the layout as a whole and relative to adjacent things. This will be analyzed further in the chapter on Illustration.
5. Color—dealt with in a subsequent chapter.
6. Spacing—the use of blank space to set off objects, paragraphs or phrases, or to isolate the entire advertisement. (Observe in this connection Figures 16, 23, 31, and 39.)
7. Panels and other mechanical forms—should be used sparingly and usually only if white space will not suffice. Uniformity in the kind of rules should be observed and the proper balance of vertical and horizontal panels secured. (In Figure 6 is an effective use of panels.)

The Layout

In order to obtain unity it is good practice to use cross-section paper, constructing a layout proportional to the space to be used but much smaller in size and concentrating upon the development of the central idea. When this has been accomplished in a rough sketch, transfer the plan to a layout the exact size of the space available and indicate details. Should the result appear still to contain irrele-

vant material, it is wise to repeat the process as often as may be necessary.

The single impression may take a variety of forms depending upon the article or service, the occasion, and the medium. Differing with the quality of the article, the layout may be dignified, delicate, massive. Under the influence of the occasion or "event" it may partake of holiday environment or price appeal. Depending upon the medium there will be a difference in quality of paper affecting the use of contrast in cuts, types, and background; a variety of advertising policy placing limitations upon color, type, etc.; and a difference in the quality of neighboring advertisements. It is always advisable to study the medium and then strive for contrast with competitors.

Elements requiring decision as to relative importance in layouts are copy, mechanical device, illustration, and blank space. Effectiveness of the advertisement depends upon their proper balancing. If we decide upon device and illustration such as shown in Figure 54, little copy is necessary. If our article requires exposition or argumentation, perhaps copy will be used exclusively.

In either case we still have the problem of blank space. As the result of experiment it is generally conceded that if the paper is white a margin one-tenth the width of the copy it bounds is effective and economical, while if the paper is gray or colored a relatively larger margin is advisable. If there is too much copy for available space it is preferable to edit carefully and revamp the message or even decide upon smaller type rather than to leave too little open space. If the space is too large for the amount of copy then the artistic arrangement of space is necessary in order to accomplish proper balancing and emphasis. It is preferable to isolate ours from adjoining advertisements rather than risk weakening through increase in size of type or other device used to spread the space evenly throughout.

Headings

Under copy we considered the headline contents. Here our problem is one of appearance and position. We saw that the duty of headlines, the "attention magnets," is to attract the reader and to capitalize his interest. From the structural appearance, then, headlines must be short, quickly readable and in prominent position. A head generally should contain not more than three lines and not more than five words to a line, preferably fewer of both and certainly considerably less if the type is large. The size of type used should either not be employed elsewhere in the advertisement, or, if repeated, should not reappear close to the head.

As to position, there are the following classifications:

1. Centered—each line of head is centered between right and left margins, illustrated in Figure 37.
2. Non-centered—placed at either side of the center, as in Figure 14, or out of center with copy, as in Figure 12.
3. Step—one line indented more than previous; see Figure 23.
4. Inverted pyramid, as in Figure 6.
5. Block—set the full length of the copy and flush at both sides; illustrated by the first two lines of Figure 16.
6. Panel—surrounded by lines ("rules").

Subheads, used principally for emphasis, may be classified as:

1. Centered—under main head or in separate sections of the body; note Figure 15.
2. Set flush to the left.
3. Set longer or shorter than the body type.

4. Phrases or sentences opening paragraphs; see Figure 23.
5. "Cut-in" headings, bordered on three sides by the copy.
6. Side or margin headings, set in the margin; as in Figure 43.

Body

The body of the copy may be arranged in various forms:

1. Squared—set with the lines flush at each side.
2. Indented—set in from the margins, a form used commonly with quotations.
3. Hanging—the first line of the paragraph being set flush and the following lines indented.
4. Shaped—in the form of pyramid, circle, etc., as a novelty.
5. Conforming to illustration—"reading around" a cut.
6. Gradation of type—using different type sizes for novelty of emphasis or movement.

Price Display

A familiar feature in local advertisements is the price display. It is doubtless the "event" most commonly used by retailers. It may center about a class of goods, such as the August furniture sales, or it may be a group of special-day prices. Whatever the occasion, price should be emphasized only when it is the chief selling argument. Otherwise, particularly in complex advertisements such as the department store must use, the price should be subordinated. For purposes of association and the assurance of quick reference the price should be given a position as close as possible to the goods advertised. If the goods are pictured, however, it is advisable not to have the price appear on the cut, since frequent changes of prices would require the expense of additional cuts for the same com-

modity. When the price is featured the preferred position is in the heading, or at least preceding the description of the product.

Location of Name

In conformity with our desire to create an active decision to purchase the product and to assist the memory in recalling essential facts, the locations of the names of the product and of the firm are problems involved in display. If emphasis is desired primarily upon the product, its name should appear at the very end of the advertisement. If the company is to be stressed, the final position should be reserved for the firm name. In the case of department-store advertising, patrons are accustomed to look for the advertisements of their favorite stores. Consequently, it would seem appropriate to use the firm name both first and last. In displaying the name of a company it is profitable to select a type or have name plates engraved which will be used with every appearance of the name. This will familiarize the name with the clientèle.

Coupons

Since the object of coupons is to invite their use by readers, the favorite positions are the lower right-hand corner or across the bottom of the advertisement. The size depends to a degree upon the limits placed by postal authorities indirectly through the magazines. Periodicals, in order to retain second-class mailing privileges, are careful not to permit the coupons to resemble order blanks.

Effective coupon forms were quoted in Chapter VII.

Finished Layout

When the program for the layout is complete an artist should sketch a finished layout in actual size. This final plan enables the detection of defects of detail not evident

in the original draft. It is a vital factor in presenting the plan to business executives or to potential clients who often find it difficult to visualize an advertisement from a rough sketch.

With the layout complete, instructions for the printer may be filled in and the drawings and copy attached for the making of the cuts and the setting of type.

Problems

Analyze critically the layout of advertisements for products appearing in a variety of mediums.

Make layouts for your general and technical products and institution advertising.

CHAPTER IX

ILLUSTRATION

Pictures are universally understood. The child will "read" them without knowledge of the words in the text. They require no interpretation by caption. It is this universal appeal that makes the illustration so important a contribution to effective advertising.

Illustrations may be used to supplement text, as in most newspaper advertisements, or text may be used to supplement the picture, as in the case of many billboard displays where the consumer is shown enjoying the product and the accompanying text is confined to a slogan and repetition of the name.

Classification of Illustrations

Illustrations are designated as line, light and dark, or color. Line is represented in Figure 48; light and dark in Figure 8; and color in Figure 7.

Line Drawings

The significance of lines was touched upon in our treatment of form. The vertical and horizontal lines suggest rest, while lines at angles other than right angles or straight angles give the impression of unrest or motion. Curves are more graceful and subtle in their appeal as they partake less of the nature of the arc of a circle and more of the form of the ellipse or oval, the latter undergoing the greater change in direction as the curve progresses.

Line drawings are effective in giving clear-cut impressions, particularly in small space where little detail may be

used and for reproduction in newspapers where the paper texture does not assure favorable results with photographs, wash drawings, or color. Line drawings are usually made in ink or pencil.

Figures are sketched against bare backgrounds with little attempt in many cases to give an impression of shadows

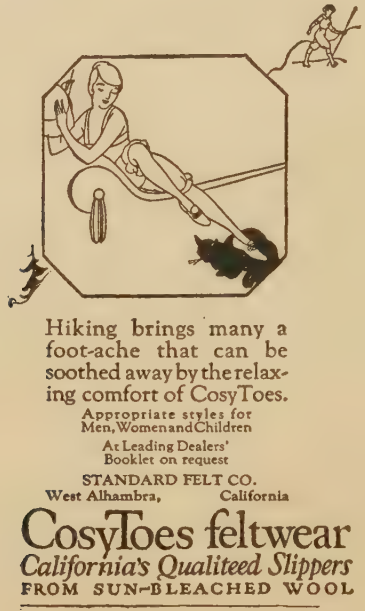

FIG. 48. SIMPLE LINE DRAWING AND ECONOMY OF COPY

or of solids. In Figure 48 is reproduced a one-column advertisement employing a line sketch. The form of the cat in solid black emphasizes the slipper by throwing it in relief. As it appeared in the midst of advertisements of heavier design, it succeeded in obtaining attention through contrast.

The type used in this illustration conforms to the sketch. Notice the curves of the letters and the contrast of heavy face in the third from the last line.

Light and Dark Drawings

While a line drawing tends to be merely an outline, dark and light composition is a mass of solid effect. Black on white, or the reverse, gives the greater contrast, but by shading or the use of certain type a grayish, neutral tone may be obtained. Photographs, wash drawings, pen, pencil, crayon, and charcoal sketches illustrate this type of composition.

Outdoor pictures, exact likenesses of people, and reproductions of equipment, where there is a possibility of the reader's doubt of an advertiser's contention, suggest the use of photographs. Engineers are trained to be skeptical; dentists know how to use a drill and readily detect a novice; most people know that a steering wheel is usually on the left side of an automobile and resent reversals.

Trick photography is frequently employed to give unusual effects. This is illustrated in Figure 49. It is obtained by making separate photographs of each element of disproportionate size and of pasting them together for a final photograph, carefully observing requirements of perspective. A telephone company recently displayed a city of its own buildings, the photograph of each building having been taken separately and with its perspective in conformity to a carefully planned layout. Most photographs require retouching for newspaper use in order to create greater contrasts of black and white.

Wash drawings are made with a brush, diluted India ink, and some water color, the ink being made very faint where faint tones are desired. For best results, strong contrasts are sought. Most imitations of photographs are obtained in this way. An architect's plan may be washed over, landscape gardening added and a near photograph obtained. Facial expressions can be modified similarly. "Ghosts," illustrated in Figures 49 and 50, are readily obtained not alone by the process of double photography, or

of imposing intervening screens or gauze curtains, but as well by spraying over the figure, already drawn in normal detail, a haze of white.

Most newspaper advertisements employ pen sketches whether line or dark and light, in order to obtain sharp effects. A pen sketch is shown in Figure 48.

Pencil sketches are much softer and less detailed than pen. By using rough-surfaced paper the technic of the pencil sketch is assured in reproduction.

Crayon and charcoal sketches are usually heavy and of particular value in poster work as contrasted with the daintiness of the pencil drawing which may be used for general purposes.

Drawings in Color

Color is for practical purposes divided into three primaries—yellow, red, and blue. Other colors are obtained by the mixture of primaries. A "shade" is a darker tone than the normal color and a "tint" is lighter than the original tone. Three important qualities of color are hue, value, and intensity or chroma.

Hue designates the relative importance of a primary color in a combination of primaries. For instance, when yellow and blue are combined to make green, so long as yellow predominates we speak of a yellow-green hue; should blue predominate the hue would become blue-green. At a midpoint the primary colors are equalized and pure green results.

For practical purposes "systems," such as the Munsell color scheme, have been devised for measuring hue. In this particular case five simple hues—red, purple, blue, green, and yellow—are recognized, and between every two of them are their compounds—yellow-red, red-purple, blue-purple, blue-green, and so on. To indicate gradations, the simple hues are divided into ten parts, five always making a

Fig. 49. Two photographs and an artist's touch—a "ghost"

Fig. 50. Vignette wash giving atmosphere

simple hue and ten a compound. Thus, green would bear the numeral five; six green would indicate a green just tending toward blue; nine would represent an approximation to blue-green and ten a blue-green. Down the scale, four would show a move toward yellow-green; one would represent a close approach to yellow-green, which in its purity would actually carry the mark ten on the yellow side.

Value is the term given to indicate the amount of dark or light in colors, as, for example, the quality by which light red differs from dark red. A scale for practical use has been devised which recognizes nine steps: white, high light, light, low light, middle, high dark, dark, low dark, and black.

Intensity or purity is the strength or vividness of a color. It is sometimes designated "chroma." When a blue is its deepest it is said to be of fullest intensity. When it shows a tendency toward gray it becomes weaker and loses some of its intensity. Intensity is measured on a scale of five beginning with one as gray and developing toward five as fully intense. Additional units are permitted in order to accomplish comparison of different colors.

Complimentary colors are those which have the power of neutralizing each other, of producing a gray. The complementary colors are yellow and violet, blue and orange, red and green.

Psychological effects of colors. Each of the colors has the tendency to produce an impression upon the observer which is of importance in advertising. Red is the color of power, of action and aggression. Blue is quiet, thoughtful, passive. Yellow is luminous and cheerful. It is estimated that yellow carries twelve times more forcefully than dark blue; that red is twice as powerful as blue-green; that red appears 30 per cent closer than white and that blue seems 30 per cent further away than white. The com-

binations of primary colors, called binaries, and their significance are as follows:

Orange, created by equal forces of yellow and red—light and forceful.

Green, composed of yellow and blue—pleasant comfort.

Violet or purple, result of mixing blue and red—reserve or gloom.

Harmony of colors. Knowledge of the relation of colors in compositions is one of the most important acquirements of the person who is to be responsible for the ultimate success of the advertisement. It will often decide the balance between successful and wasteful expenditure in an advertising campaign. Not only the artist, but the advertising manager and the executive as well, should be familiar with the principles of harmony. They are considered under two categories—likeness and contrast.

We noticed above that orange is composed of yellow and red. If more yellow were added yellow-orange would result; if additional red were put in, the result would be red-orange. When these colors are grouped beginning with one primary and developing toward the other primary, we shall have a likeness or family. In the orange combination, we find the two families as follows: (1) yellow, yellow-orange, orange, and red-orange; (2) red, red-orange, orange, and yellow-orange. In both groups we find combined in various degrees two primary colors, red and yellow; blue is excluded. Blue, in turn, may establish two families, one with each of the other primaries as follows: (1) blue, blue-green, green, and yellow-green; (2) blue, blue-violet, violet, and red-violet. In developing color compositions any members of a family may be used together. It is fatal to harmony, however, to introduce in proximity colors in which a primary is *crossed,* such as in employing yellow-orange and yellow-green.

Harmony through contrast is obtained by the use of gray

as intermediary between complementary colors. When the primary colors red, blue, and yellow are combined in equal values, gray is formed. When two primaries are combined, such as red and blue making violet, and then the third is added, gray results again. If, then, the artist desires to use violet and yellow, he introduces some yellow into the violet and some violet into the yellow, until a point midway between the complementary stage and the neutral stage is reached, designated the half-neutral point. At this point the colors become harmonious. The further the complementary colors are blended toward this point, the closer becomes the harmony. In choosing the relative area of each color to be used, emphasis should be placed upon the degree of neutralization.

Color impressions upon individuals vary as greatly as from absolute color blindness, where the total impression is limited to dark and light, to the stage where vividness of color impresses to the complete exclusion of awareness of beauty of form and proportion. In testing values of advertisements it has been found advisable in classroom work to use opera glasses reversed, giving the impression of distance and lessening the emphasis upon color, or to use a stereopticon slightly out of focus for the same purpose. Outdoor advertising companies have developed special mechanism for similar purposes. The advertiser should always make certain that characteristics in a particular advertisement appealing to a small group are also of general appeal. A good motto would be, "Don't be fooled by color appeal alone."

Of experiments attempting to compare the relative attention value of color and black and white, the following summary based upon a test of an issue of the *Saturday Evening Post* is important.[1]

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[1] See G. B. Hotchkiss and R. B. Franken, *Attention Value of Advertisements,* published by N. Y. University Bureau of Business Research.

COMPARISON OF THE RELATIVE ATTENTION VALUE OF COLOR AND BLACK AND WHITE

Page	Relative Cost, per cent	Relative Attention Value, per cent
1 black and white (taken as base)	100	100
1 colored	140	113
2 black and white	200	147
1 colored, 1 black and white	240	128
2 colored	280	112

This table would indicate that the use of colors for attracting attention costs more than the extra expense is worth. As will be noted in a later chapter, an increase in the size of the space does not increase the attention value proportionately.

Analyzing the black and white pages, it was found that drawings and photographs were about equally effective in attracting attention.

Background.—Two important facts with reference to color in the background should be firmly impressed:

1. Backgrounds should always be less intense than the objects of the foreground, in order that the attention may be attracted to the latter.

2. The larger the area, the less intense the color should be; smaller area may be used with a more intense color.

It is well to recall that a background is part of the "setting" and is secondary to the central object.

Color in backgrounds is effectively used in picturing distance and perspective. Violet is commonly employed to depict the indefiniteness of shadow or of distance. In painting outdoor signs this factor is of particular importance. At a distance colors tend to become modified and outlines softened due to atmospheric and visual conditions. When gray and black are used against a colored background they

appear to assume colors complementary to the colors of the background. At a great distance it has been found that red and yellow stripes upon a blue background give the effect of orange on blue.

By combinations of illustrations, novelty in background is readily obtained. Notice, for instance, the impressive effect of the illustrative background forming the frame in Figure 52. In Figure 51 the background is employed to impress the package and trade-mark upon the memory of the reader.

Occasionally, a black or very dark background is effectively used, but the probability of success is limited because of the fact that the attention tends to be riveted upon the dark area rather than upon the object which it is intended to set off by contrast. On the other hand, a pure white background may also distract the observer. Consequently, a mild gray is more likely to emphasize the principal object.

Structural Principles Applied

In illustration and ornamentation, we have again the four tests of unity, proportion, coherence, and emphasis. Observance of their strict mandates will contribute to the success of an appeal.

Unity

Relevancy is the paramount requisite of unity in illustration. It necessitates rigid condensation of ideas with elimination of many pet hobbies and inspirations, particularly in overcoming the temptation to use human features. There is no reason why the face of a pretty girl should be used to advertise machinery, unless the purpose is to show the ease with which a débutante may operate the mechanism. Atmosphere may be created for the purpose of attracting attention, but the selling qualities of a linotype machine are not thereby enhanced. The strength, efficiency,

and beauty of a machine can be made apparent without the artificial association of an irrelevant human.

In machine illustration there is naturally considerable emphasis upon detail of construction and operation. Deco-

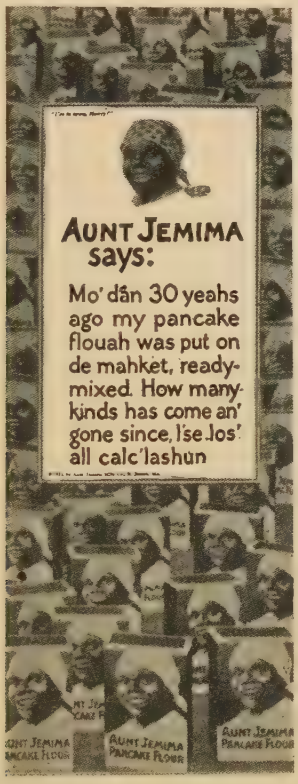

FIG. 51. HALF-TONE BACKGROUND OF CONTAINERS

ration, used to suggest rather than depict qualities, is most at home in posters where general effect rather than detail is created.

Proportion

Analysis of proportion was suggested in detail in our treatment of display. Comparison of the last two pic-

torial squares of Figure 11 indicates an interesting attempt to show the exact relative size of the Fab package in the former and an imaginary size in the latter. In Figure 12, with no attempt at continuity, we do not object to a sheep appearing several times larger than a blast furnace or a silk worm competing in size with a man. Perspective through proportion is obtained in Figure 13 where the arrows are contrasted with buildings and trees.

Coherence

Absence of coherence is readily observed in Figure 53. In this illustration we experience the uneasy feeling of suspense over the failure of the boy who is getting the worse of the argument to relax and rest on the ground. He is suspended in the air, although the victor is sitting upon him rather heavily and has succeeded in resting a foot upon the foreground.

Emphasis

Emphasis is obtained in a great variety of ways. Color, perspective, contrast of black and white and of kinds of sketches, and trick photography play their parts.

Increase in Use of Illustration

It is difficult for us to realize the recency of color reproduction. It is only within the last twenty years that our magazines have utilized color illustrations for advertisements. *Collier's* began in 1905, the *Ladies' Home Journal* in 1908.

From 1912 to 1919, with the exception of a slight decrease in 1916, the growth of color was rapid. The peak was reached in 1919 with an average of about 24 per cent of the full-page advertisements in the *American Magazine, Collier's Weekly, Ladies' Home Journal* and *Country Life*, appearing in color. There was a decline in 1920 following

FIG. 52. ATMOSPHERIC BACKGROUND; LINE SKETCH

the retrenchment of business in general. In December, 1921, the *Ladies' Home Journal* carried 89 per cent of the full-page advertisements in color.[2]

In a review of the development of art forms in magazine advertising, and with the *Literary Digest, Harper's Weekly* (to 1916) and *Collier's Weekly* (since 1916) as sources, the following information is interesting:

In 1895 pen-and-ink sketches constituted 96 per cent of the illustrations in the *Literary Digest* and 85 per cent in *Harper's Weekly.* By 1921 pen and ink constituted an average of only 21 per cent.

Wash drawings have increased from 3 per cent in 1895 to 30 per cent in 1920. Photographs have increased from 4 per cent to 17 per cent in the same period.

Pencil sketches reached peak at 3 per cent in 1905, while charcoal has not passed $\frac{3}{10}$ per cent.

Combination illustrations, where any of the above are combined, have increased from $\frac{3}{10}$ per cent in 1895 to 28.7 per cent in 1920.

Ornament

Decoration or ornamentation is used largely to add atmosphere, but unfortunately, in still too many instances, to fill space which would be distinctly serviceable if permitted to remain blank. We are all familiar with the term "gingerbread" and its connotation of "swirls, swivels, and swank." Our guide to the employment of ornament in background, border, or central figure is always the test of unity. If the appeal is effective without the addition of further decoration, we may safely omit it.

Functions

Now that we have surveyed the elements and development of illustrations let us summarize their functions.

[2] *See* H. D. Kitson, *Journal of Applied Psychology,* March, 1922.

Most People Agree

—that true economy lies in using only the best. Many prominent users of electrotypes, stereotypes and Peerless mats say they are unequalled.

Besides, our prices are always right, which is a double assurance of economy.

O'FLAHERTY'S PEERLESS MAT

O'FLAHERTY

Electrotypers *Stereotypers* *Photoengravers*

MAKERS OF PEERLESS MATS

313-321 West 37th Street

New York

Telephone Fitzroy 2101

FIG. 53. AWKWARD BECAUSE FIGURES DO NOT REST ON GROUND; LACK OF COHERENCE

Their uses are five: (1) to attract attention; (2) to display the product; (3) to indicate the product's use; (4) to convince of the favorable effect upon the user; and (5) to create atmosphere.

The various figures reproduced throughout the book can now be analyzed with reference to illustrative functions. Some may include all. The following are suggested as particularly exemplary of the functions in the order listed above: Figures 9, 36, 23, 6, and 7.

Problems

Choose illustrations for your general and technical problems, conforming to your advertising analysis.

Choose an illustration for the advertising of your service that will lend atmosphere.

Indicate how these illustrations meet the requirements of the structural principles.

Can you find any relationship between the classifications of illustrations chosen, such as light and dark, and the functions they fulfill?

CHAPTER X

REPRODUCING ILLUSTRATIONS

Every student of advertising should spend an occasional afternoon in an engraving plant following a particular piece of work through its processes from beginning to end. By this method appreciation of the problems and possibilities of reproducing illustrations are best obtained.

Line engravings, half tones, color process, lithography, and photogravure are the methods of reproducing illustrations most commonly in use to-day. The various characteristics of these processes predetermine the nature of the original illustration.

Line Engravings

Line engravings are zinc etchings reproducing any drawing or print consisting of distinct lines, dots, or masses of solid color from pen, crayon, or charcoal drawing. Best effects are obtained from black ink on white paper, while gray and shaded effects can be obtained by the use of lines and fine dots placed close together. Line engravings cannot be made from photographs, wash drawings, or colored lithographs without first making line or stipple drawings. The original drawing should be made larger than the size to be reproduced, so that the cut may be made clear and minor defects eliminated. The etching should be deep in order to prevent blotting through ink filling up crevices and in order that electrotypes may be fashioned from the cut.

Varieties of line engravings are illustrated in the following list:

1. Outline illustrations, mere lines without shading, exemplified in Figure 48.

2. Partly or wholly shaded illustrations (Figs. 11 and 52).

3. Silhouette, almost all black or all white (Fig. 8).

4. Hand stipple work, shadows formed by small black dots placed compactly or openly according as deep or gray shadow is desired (Fig. 54).

5. Ross paper illustration, chalk-surfaced paper on which various arrangements of lines or dots have been printed by machine. Portions are darkened by pen or brush with ink and lightened by scraping away the chalk. Another type of paper is white with an embossed surface over which pencil or crayon is passed, marking only the raised parts.

6. Ben Day is a machine used for tinting drawing paper, zinc, and copper plates or lithographic stones, shading in outlines or adding backgrounds. It is illustrated in Figures 11 (clothing and background) and 14 (shadow and clothing of diminutive figures).

7. Crayon illustration, on rough paper with lithographic crayon, "grease pencil," giving effect of black dots and irregular masses.

8. Spatter work, in which the drawing is first completed, then ink is spattered on by snapping knife blade, or tooth brush or atomizer. Parts not to be spattered are protected by covering.

The early stages of engraving are similar to the ordinary photographic process. A negative is made from the copy being reproduced. A print is then made on a sheet of metal coated with a sensitized solution which corresponds to photographic printing paper. Those parts of the metal plate which are to form the high lights or white portions of the illustration are then etched away. With the completion of other finishing operations the picture stands in metal relief and upon the application of ink reproduces the original when impressed upon paper.

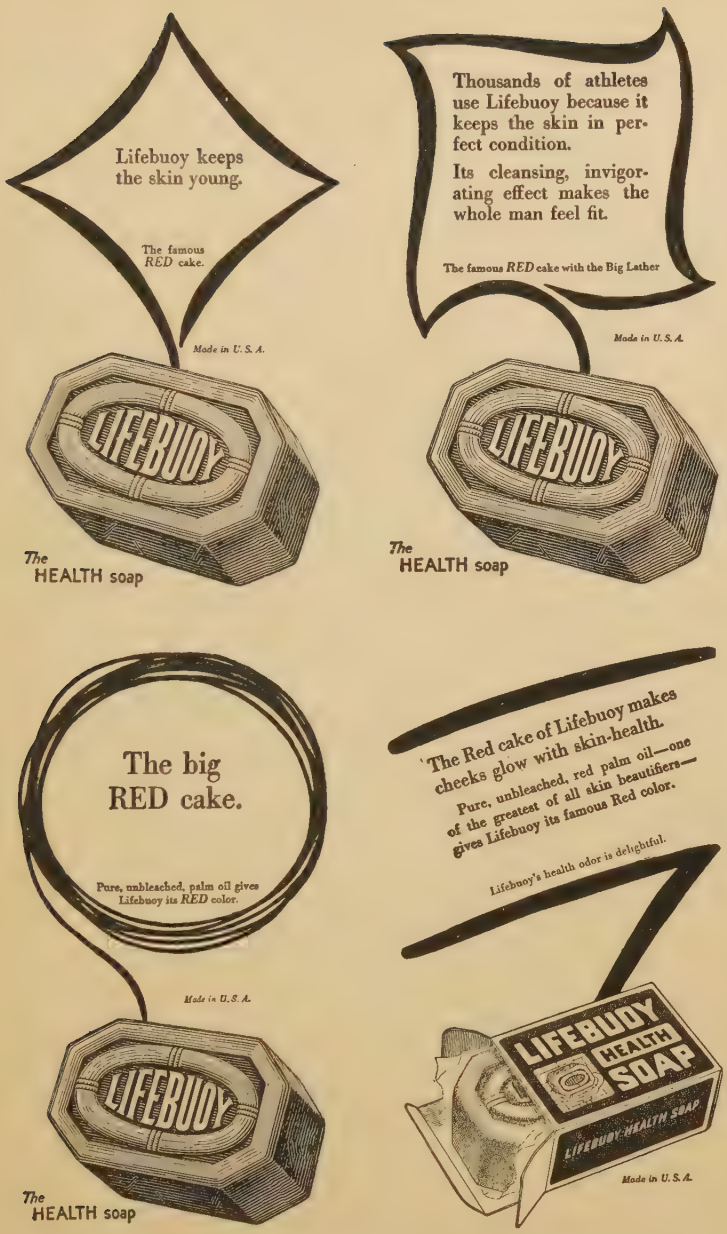

FIG. 54. DEVICES DIRECTING MOVEMENT TOWARD PRODUCT

Half Tone

Half-tone engravings for books, magazines, catalogues, and booklets are usually made in copper; for stereotyping and printing in newspapers, zinc is used. Copper is more durable and reproduces more delicate gradations of light and shade than does zinc, but the latter is cheaper and more quickly made.

In making half tones the process is similar to reproducing line drawings except that the photograph is made through a "screen" to interpose the necessary lines or dots. Half-tone screens are plates of glass ruled with diagonal parallel lines. Two plates are used so that their lines cross at right angles. The fineness of the screen is designated according to the number of line divisions to the inch, for instance, when there are 100 to the inch the term used is "100-line screen."

Copy for half tones may be made from photographs as in Figures 9 and 25, wash drawings as in Figures 6 and 37, water-color and oil paintings as in Figures 7 and 34, photogravures, lithographs, steel engravings, or direct from the object itself if flat, such as gloves. Figure 12 shows line drawings with a half-tone inset, a combination often used.

In reproducing illustrations in pen, pencil, crayon, and charcoal, the screen, by breaking up the masses, softens the effect. Often half-tone backgrounds are used to harmonize through gray or to relieve the glare of white space such as would result from the use of very black, heavy type on a white paper. It is a common practice in modern commercial art to remove defects or impediments by painting over photographs. In instances, photographs of factory interiors have been worked over, this process successfully removing heavy posts in the foreground which obscure much of the machinery.

Printers, photo-engravers and commercial artists keep files of suggestions covering varieties of illustrative methods.

Color Plates

Each color to be printed requires a separate plate except where by the printing of one color upon another a third color is obtained. When three plates are used the term "three-color process" is applied; when a black plate is added, "four-color process." Reproductions from any colored original painting or colored photograph can be made by the three- or four-color process.

In photographing the original, "color filters" are used. All pictures are regarded as consisting in some proportion of the three primary colors, yellow, blue, and red. In preparing a plate that contains all the yellow elements of the picture, a color filter is used which absorbs all rays except those of yellow length. In like manner red and blue elements are "filtered." The process requires special photographic dyes mixed with the emulsion of the sensitive plate. Flowers, fruits, landscapes, and other objects can be photographed directly, while a skilled engraver can make up process plates from black and white drawings.

Half-tone color plates may be made in any screen suitable to the paper upon which it is to be printed. Except when special ink is used a period of time is required for one color to dry before another is superimposed.

Lithographic Process

Lithography is a process giving beautifully soft, delicate effects and employed in the reproduction of the finest art subjects as well as of high-class commercial forms such as stock and bond certificates, calendars, street-car cards, posters, and billboards.

In the original method a German limestone is used. The design is sketched in reverse order on the limestone with a greasy ink or crayon. The stone is then etched with a solution of gum arabic and nitric acid to keep the grease of the crayon or ink from spreading. Based upon the mutual

antipathy of grease and water, a water roller is passed over the stone before the ink is applied, and as a result only those portions are printed which appear in the design. Instead of porous limestone, zinc and aluminum plates are now frequently used. "Offset" printing, through the use of an offset press, employing rubber rollers which receive the imprint of the metal plate and then in turn print the paper, is a modern process obtaining artistic effects slightly weaker in color and sharpness of line than the stone lithograph.

Photogravure

In the photogravure process fine dust or grain, deposited on the copper plate, is used instead of a screen, thus obviating the breaking up of images in the photographic process. Its results are delicate and probably superior to other forms of machine engraving.

Other Reproduction Processes

Other methods in the reproduction process include embossing, wood engraving, electrotyping, and stereotyping.

Embossing raises the surface of the design above the flat surface of the remainder of the paper through the use of special dies and a heavy press. It is used in raising initials, coats of arms, trade-marks, and letterheads.

Wood engravings are still used for the printing of the finest art works. The effect is unsurpassed, but the process is expensive, requiring the services of specially equipped artists.

Electrotypes or "electros" are metallic copies of type or engravings. When trimmed and mounted upon kiln-dried blocks they stand type high. Sheet lead is used instead of wax to obtain the best effect in duplicating half tones. Electrotypes are of advantage as duplicates in case the original cut is broken: to make possible a quick job by running on several presses simultaneously; to ship dupli-

cate cuts to various sections of the country for use at the same time if desired; and in the case of type reproduction to save for future use, when the original type is dissembled. For color work the plates are coated with silver or nickel because many inks are injurious to lead and copper. Halftone electros commonly use 133- or 150-line screens.

A stereotype is a duplicate of the original type or cut in the form of a curved plate. A "matrix," a pulpy sheet of especially prepared paper, receives the impression from the original type. After drying, this matrix is placed in a curved mold called a casting box and hot liquid metal is poured into the mold. When the metal solidifies it corresponds, except as to shape, to the original type. In its curved form it is attached to a rotary press.

A "mat" is a flat matrix which because of its light weight can be mailed at little expense to such periodicals as are equipped to mold stereotypes.

In ordering engravings, the advertiser should make his instructions specific. If he is acquainted with the uses of screens he should indicate the quality desired; if not, he should send a sample of the paper or designate kind and grade. The exact style of finish should be detailed, for instance, whether vignette, outline with no background, straight edge, with or without line finish on edge, oval, circular, or with finished drawn border. If the drawing is to be reduced in proportion, the measurements for only one side need be given; if the proportions are to be changed, both lengths should be marked. In all cases if it is desired that the photograph or drawing be returned without marking, it is necessary to stress that point.

Problem

Choose methods for reproducing your illustrations.

CHAPTER XI

TYPE, PAPER, AND PRINTING PRACTICE

Type

The typewriter has not yet been developed to the stage of mechanical efficiency where a large variety of type is made available. Consequently, emphasis has been placed upon legibility. In printing, however, though many legible types have been invented, not so many of the older varieties have been discarded, and so long as they exist it seems impossible for some good printers and many unwise advertisers to overlook them.

Typography is a fertile field for future experiment. Psychologists have made general discoveries which relate to legibility and attention and impression values, but little concerted study has been undertaken. The opportunity seems to await coöperative action by groups of advertisers or advertising agencies directed by competent psychologists to explore this field in the interest of economy of expenditure and labor and of consumer goodwill.

Classification of Type

Type may be classified into four groups: Roman, Italic, Old English, or Text, and Gothic.

The Roman group is characterized by its vertical severity and clear-cut forcefulness. Members of this group are:

CHELTENHAM BOLD	Bulfinch
GOUDY OLD STYLE	Clearface
SCOTCH ROMAN	Jenson

Of the Italic class, note the following:

BODONI BOLD ITALIC *Caslon Italic*

BOOKMAN ITALIC ***De Vinne Italic***

Based upon script form is the Old English, or Text, group:

Engravers Old English Wedding Text

Tudor Black *Typo Script Extended*

Gothic, though unattractive, is a forceful series:

LIGHT COPPERPLATE GOTHIC News Gothic

RAILROAD GOTHIC **Comstock**

The problem of type use may be considered under such interdependent topics as appropriateness, legibility, favorable appearance, logical arangement, movement, emphasis, and technical usage.

Appropriateness

Under this category is included the study of type feeling tone—its ability to suggest the quality of the article or service advertised. Scientific experiment is new in this field. While mere size suggests impressiveness, degrees of smallness represent reserve or neatness. Different type faces or families will doubtless, when conclusive evidence becomes available, warrant their use for purposes of expressing durability, cleanliness, sympathy, dignity, elegance, delicacy, etc.

As illustrative of such possibilities,[1] observe the following suggestions:

Refinement—in Della Robbia

Sympathy—in Curtis-Post

Cleanliness—in Cheltenham Bold Outline

Indecision—in Hobo

Femininity—in Typo Slope

The following types are used extensively and effectively at the present time:

Bodoni	Garamond
Bookman	Globe Gothic
Caslon	Goudy
Century	Pabst
Cheltenham	Parsons
Cloister	Scotch Roman
Della Robbia	Typo Upright

[1] See also A. T. Poffenberger and R. B. Franken, *Journal of Applied Psychology,* December, 1923, "A Study of the Appropriateness of Type Faces," and *Printers' Ink Monthly,* July, 1924, "Tests to Determine the Best Type for Your Advertisement." Unfortunately, the more modern type faces were not used in these experiments.

Caslon, for instance, is employed by many banks; Typo Upright and Della Robbia are much favored for advertising perfume; each type face has its own range of appropriateness. Most of the types illustrated have large families, that is, variations not alone in size but also in slope, boldness, etc. How numerous these variations may be will appear from the illustrations of the important Cheltenham series on pages 227 and 228.

Legibility

The readableness of advertisements is a complex matter, depending upon practically all of the factors of display. Even when limited to type, the problem is affected by the very nature of letter and word structure, such as the curves or slants of lines and the length of words and their vowel and consonant composition. There are many factors, however, which are under the control of the layout specialist and compositor.

It has been shown by experiment [2] that the eye does not follow a line at a constant rate but pauses to absorb a portion and then jumps ahead to the next field of vision. It is estimated that the average number of fixation pauses for magazine reading is 3.6 per line and for the newspaper line 3.8. Consequently, a long line will have more pauses than a shorter. For the usual newspaper and magazine size, a line of approximately 3.6 inches is preferable. In rapid reading the speed of the eye movement is not increased, for the eye cannot read while moving, but the number of pauses is decreased.

In reading, we tend to peruse the upper half of words rather than the lower half, just as our eyes tend to seek a visual center above the mathematical center. Add to this the fact of our familiarity with lower-case letters (small

[2] E. B. Huey, *The Psychology and Pedagogy of Reading;* W. F. Dearborn, *Psychology of Reading.*

letters) rather than with capitals, and the vertical tendency of the latter as contrasted with the greater curve and variety of the former, and we have evidence which gives preference to the use of lower case.

We tend to be satisfied with the first part of a word and to neglect the second. Consequently, common usage will associate an ending which may actually not be there, possibly to the detriment of our copy. A point to be observed in spacing is that we habitually read words and not single letters.

The following interesting list in order of rank has been selected from the results of an experiment in legibility [3]:

Study of Isolated Letters

Upper Case	*Lower Case*
Jenson	News Gothic
Bulfinch	Bulfinch
Cheltenham Wide	Clearface
Century Old Style	Century Old Style

Boldface Types

Upper Case	*Lower Case*
Century Old Style Bold	Century Old Style Bold
Cheltenham Old Style Bold	Cheltenham Old Style Bold
Clearface Bold	Clearface Bold

Italic Types

Upper Case	*Lower Case*
Clearface Italic	Clearface Italic
Cheltenham Italic	Cheltenham Italic
De Vinne Italic	De Vinne Italic

[3] Barbara E. Roethlein, *Journal of Psychology*, January, 1912.

100 Years to a Day

HOW wonderful it would be if our bodies were like the "one-hoss shay"—if we kept on going until we just collapsed from old age! What joy to live a life free from pain and illness, filled with pleasant activities and followed by a *natural* passing away—just the simple stopping of a worn-out heart!

Heart *disease* is another matter. Today more people die from heart disease than from tuberculosis or cancer or pneumonia. And many of them die needlessly. Heart disease is so little understood and so greatly feared! There has always been a hush whenever the dread words were mentioned—always an air of awe and mystery. The person who had heart disease was supposed to be doomed—with the sword of Damocles hanging by a hair above his head.

It was thought that nothing could be done about heart disease. Those who had it were afraid to exercise, afraid to work, afraid of this—afraid of that. Relatives watched with terror, ready to open the window or bring a glass of water.

But it need not be so. Heart disease is not the tragically incurable and unpreventable affliction it was thought to be.

Nature, in most cases, makes the heart strong enough to serve faithfully for a long life—there are few bad machines turned out of her work shop.

Day and night, year in and year out, this most wonderful machine in the world does its work. It has no rest, from the day you are born to the day you die. It has no time off for repairs—it knows no holidays and observes no union hours.

Steadily, steadfastly, second by second and minute by minute, this marvelous muscle contracts and expands—contracts and expands—pumping the blood all through your body. More than 30 million times a year this action is repeated.

"Have you heard of the wonderful one-hoss shay,
That was built in such a logical way
It ran a hundred years to a day,
And then, * * * *

* * * *

All at once the horse stood still
—First a shiver, and then a thrill
Then something decidedly like a spill,—

* * * *

—What do you think the parson found,
When he got up and stared around?
The poor old chaise in a heap or mound
As if it had been to the mill and ground!
* * It went to pieces all at once,—
All at once, and nothing first,—
Just as bubbles do when they burst!"

We are grateful to Mrs. Howard Pyle and Houghton Mifflin Company for permission to reprint Howard Pyle's historic picture of Dr. Oliver Wendell Holmes' wonderful "One-Hoss Shay."

Treat your heart fairly—protect it from the things that may injure it and you have little to fear. Heart disease has grown to such alarming figures as the greatest life destroyer in the United States, simply because people have not dealt intelligently with it.

Many damaged hearts can be made to do their work through proper rest and care. The heart has amazing recuperative powers and often will mend itself if given a chance. But even though you have some serious organic heart trouble, there is no reason why you should despair. Some of the busiest, most useful people in the world, are heart sufferers.

If you have heart disease do not lose hope. A noted heart specialist said: "The cases in which people drop dead from heart disease are comparatively few. If those with impaired hearts will follow the instructions of their physicians they can live practically normal lives—and will most likely die of something else."

Find out how to live so you will not over-tax your heart. Learn the kind of occupations that are safe for you. Let your doctor tell you what you may do and what you must not do. Exercise is often a part of the treatment of heart disease but your exercise must be directed by your physician.

A lot of people are suffering from imaginary heart disease. Don't try to decide for yourself. There is scarcely a sensation associated with heart disease which may not be caused by some other disorder. The most important thing is to live hygienically, to keep yourself strong and well, so that disease germs will have little chance to attack your body. When you are ill put yourself at once in your doctor's care and obey his orders.

Have your heart carefully examined after every attack of serious illness.

Aim for "A *hundred years to a day.*"

It has been estimated that 2% of the population of the United States, or more than 2,000,000 have organic heart disease.

Statistics show that one industrial worker in every fifty has a serious heart defect. And one out of every 13, so suffering, dies.

The annual death toll of heart disease in the United States is 150,000.

Prior to 1912 tuberculosis caused more deaths in the United States than any other disease. Since then, heart disease leads. The reason is that the death rate for tuberculosis has dropped, while the death rate for heart disease has remained almost stationary.

In the communities where people have learned how to fight tuberculosis, it becomes less of a menace each year.

As fast as people understand what can be done to prevent and relieve heart disease, there will be not only a decrease in the number of deaths, but also a splendid increase in the number of lives completely transformed—from dependence and anxiety to usefulness and happiness.

HALEY FISKE, *President.*

Published by

METROPOLITAN LIFE INSURANCE COMPANY—NEW YORK

Biggest in the World, More Assets, More Policyholders, More Insurance in force, More new Insurance each year

FIG. 55. EDUCATIONAL COPY BASED UPON A SIMILE

Type is difficult to read when:

1. The line is longer than approximately 3½ inches, for 10- or 12-point type, the length varying with the size of type, its clearness, and other features.
2. Type face is irregular, such as in the Hobo family displayed above.
3. Type has "hair lines," that is, thin lines with little body.
4. Frequent changes are made in style and size.
5. Capital letters are used in long succession.
6. A succession of boldface type or italics is used.
7. There is a constant change of capital letters and italics.
8. Type winds to fit the contour of illustrations.
9. A long column is set solid without breaks of paragraphs, indentations, etc.
10. Type is too large or too small for the space.
11. Too little or too much space is allowed between lines, letters, or words.
12. Uniformity in word spacing is lacking.
13. Letter spacing is uneven.
14. Margins are uneven.

Spacing, we see, is the most important item in effective display. The layout man must be on guard constantly that available space be used constructively and not toward the disintegration of his word. For instance, it is generally more effective to increase the space between lines than to use larger type. But the technical problem of spacing a line so that the first and last letters set flush with the margins; so that words are correctly divided if part must be carried to the next line; and so that each line is set as solidly as the preceding—this is the difficult job of the compositor, whether he is setting type by hand or by machine.

The problem of type and space measurement is discussed later.

In checking up the compositor's work, the advertiser should keep in mind the following points:

1. In breaking words at the end of lines, divide according to sense.
2. Extra space should appear between words rather than between letters.
3. Space may increase legibility if used between large or small capital letters.
4. Spacing of words on different lines should be as uniform as possible.
5. Avoid the mere "squaring-up" of lines to the margin regardless of excessive spacing.
6. Spacing between lines is effective if used economically; the larger the type, the larger such space may be.
7. Headings should be spaced to indicate clearly with which paragraph they are associated.
8. Paragraph spacing is important. Indentation assists in reading and the space should not be filled with the paragraph mark. Usually an em, or the space required by one M of the particular type, is sufficient indentation, but in many cases a greater indentation is advisable. Too much space between paragraphs isolates each and breaks the sequence of thought.

Breaking up of the page to assist comprehension is illustrated by our readiness to read dialogue and to skip long descriptive passages. For purposes of quick reading and easy comprehension tabulation plays an important part in advertising. Several facts are worth summarizing:

1. The outline form is more easily perused and comprehended than a paragraph set solid with its elements divided by numerals.

2. Listing of items is more easily read than their use in succession separated by commas.
3. Sentences should each begin flush with the margin in preference to their separation by dashes.
4. Avoid two columns of data if one will suffice without the necessity of sentences carrying over to subsequent lines.
5. Tables of numerals should be set flush to the left when introducing a series of items.
6. Hanging paragraphs may be valuable if short.

Quotations are readily recognized when separated from the text by spacing, when indented with hanging paragraphs, when used as subheadings or with similar device.

Favorable Appearance

This is a general term including many factors already discussed. Legibility and appropriateness will help assure a favorable impression. But it means, in addition, the proper display relationship existing between type and the other elements of the composition in terms of blank space, sizes, balance, colors, and general proportions. Background is an important consideration in order that type may be set off in true proportion and emphasis. In Figure 10 it will be evident that the prominence of the background draws attention from the type message and although its power to attract attention is strong and the appearance novel, there is no assurance that interest will be developed leading from the impressive background to the type.

Harmony in the use of type families is of special significance in assuring good appearance. Limiting selection to one family still gives in many instances a large variety of choice. The illustration opposite, for example, does not quite exhaust the variations in design in the Cheltenham family.

Cheltenham Oldstyle

Cheltenham Wide

Cheltenham Medium

Cheltenham Bold

Cheltenham Bold Condensed

Cheltenham Bold Extra Condensed

Cheltenham Bold Outline

Cheltenham Oldstyle Condensed

Cheltenham Italic

Cheltenham Medium Italic

Cheltenham Bold Italic

Cheltenham Bold Condensed Italic

CHELTENHAM BOLD EXTRA CONDENSED TITLE

Cheltenham Bold Extended

Cheltenham Extrabold

Cheltenham Inline

Now let us choose Cheltenham Regular and observe the range of available sizes:

CHELTENHAM

Six Point

The telephonic reception and filing of messages locally offers many advantages over a physical handling by messenger, but these advantages will not be fully realized unless in any given ESTABLISHMENT THERE IS SOME

Eight Point

The telephonic reception and filing of messages locally offers many advantages over a physical handling by mes SENGER, BUT THESE ADVA

Ten Point

The telephonic reception and filing of messages locally offers many advantages over a physical handling by messenger, but these adva NTAGES WILL NOT BE FULLY REALIZED UNLES

Twelve Point

The telephonic reception and filing of messages locally OFFERS MANY ADVANTAGES OVER A PH

Fourteen Point

The telephonic reception and filing of messag ES LOCALLY OFFERS MANY ADV

Eighteen Point

The telephonic reception and filing OF MESSAGES LOCALLY O

Twenty-Four Point

The telephonic reception and FILING OF MESSAGES

Thirty Point

The telephonic RECE

Thirty-Six Point

The telePHONIC

We have no reason to feel restricted by limitation of type to one family in a particular advertisement.

Movement

We are accustomed to read from the upper left-hand corner of a page to the right and toward the lower right-hand corner. Any device which assists this tendency tends to add to the speed with which the message is absorbed and to the increased possibility of the whole copy being perused. In much of our reading, newspapers particularly, we become acquainted with a few sizes of type, noticeably twelve point, and with several families, in which we develop a reading speed. The employment of these types assures immediate recognition and ready movement toward complete perusal. Short, crisp sentences, even margins, proportionate white space, proper length of lines, clean type, tidiness, occasional boldface type, summary outlines, logical development of context, and neutral background all contribute to successful movement in comprehension.

Logical Arrangement

As a familiar example of the necessity for close coöperation between artist and copy writer, we may refer to the overabundant advertisements which appear to have been subject to layout exclusively from the viewpoint of pictorial display. The masses are well balanced, the lines properly proportioned and emphasis obtained. Then the text is filled in in type to fit the remaining space. The result is too often a hodgepodge. If illustrations, for instance, are scattered so that they balance perfectly with each other but break into the progress of the reading matter, the tendency will be for the interest of the reader to jump from one illustration to another, ignoring the text; or if he is in the process of reading the text and an illustration is interposed, the attention is very likely to pass from

the message to the illustration. This is particularly fatal if he has been considering a list of "talking points," or "reason-why" copy, and loses the train of thought through such interruption. Consequently, a general rule to keep in mind is that an illustration is safely placed if it precedes the sales arguments.

It is evident from this discussion that unity of display, including all elements, is essential and that logical development of the appeal must be kept as a goal in making the layout.

Emphasis

It is constructive sport to analyze displays from the viewpoint of emphasis, to pick out the mistakes, rebuild other advertisements with scissors and paste, and practice shifting emphasis in copy through changes in type. Here, again, emphasis is largely a matter of economy, the avoidance of scattered emphasis or of overemphasis.

Position and size so obviously obtain emphasis, that it is usually advisable not to risk double emphasis by using them jointly. Where emphasis by position is assured, it is well to use type sizes somewhat smaller than will be necessary to obtain emphasis elsewhere.

Elements available for obtaining emphasis through type relationships are white space, including indentations, position, appropriate type, type sizes, italics, boldface type, initials, borders, panels, rules, underscoring, capital letters, both large and small, headings, angular arrangement, and other mechanical contrivances.

Let us exemplify the use of type through the introduction of subheads. Subheads are used to accentuate natural divisions of the story, to offer a quick summary, to avoid monotony, and to give emphasis. We have decided upon the copy; what shall be the type arrangement? Let us list some of the choices available:

1. Large and small capital letters, either or both.
2. Capital and small letters (called upper and lower case).
3. Italic small letters (called italic lower case).
4. Italics in larger size than text.
5. Text type of larger size.
6. Boldface capitals.
7. Bold capitals and lower case.
8. Bold lower case.
9. Subhead on separate line, possibly with type variations.
10. Second line of head indented.
11. First few words of paragraph in boldface.
12. First line of paragraph set flush with left margin and rest of paragraph indented as "hanging indentation."

Initials in special design are far less frequently found in modern advertising than formerly. Plain initials have supplanted them. When initials are used, they should be set as an integral part of the text and not as a loosely hanging adjunct, separated by space or ornament. When a three-line initial is used, only three lines of space should be allotted and the initial should belong to the same family of type. Bold initials are out of place with light text type.

Graceful hand lettering is often an asset in expressing quality or in creating familiarity through constant use. It is applicable where there is little copy to be read, where it may make headlines particularly expressive, where only letters or monograms are hand lettered, and where a firm or trade name is desired to appear as a name plate without variation in appearance.

Technical Usage

Acquaintance with the technical phase of the printing craft will develop through contact with printers, practice in

TABLE OF PAPER

Name	Colors	Printability	Opacity
Bonds	White and colors (some grades 14)	Poor, half tone doubtful	Better the grade, worse the opacity
Ledger	White, buff, blue	Better than bond, 120-line screen fairly well	Better than bond
Writing, wove and laid	White and various colors	Poor	Good
Linen (gradually becoming extinct)	White, India	Poor	Good
Bristols	White, colors (index 6)	Good; half tone only on coated Bristols	Good on translucents and index; excellent on others
Blanks	White	Coated, half tone; uncoated, fair; equal to machine	Excellent
Tags	Manila	Fair	Good
Book papers: glossy coated	White	120- to 175-line screen, best 133	Good
Book papers: dull coated	White, natural, sepia	120- to 175-line screen, best 133	Better than glossy coated
Process (where coating is pressed in)	White, India	120 to 150, best 120	Less than glossy
Super	White	100 to 133, best 120	Equal to process
Machine finish	White, India	100 to 120, best 120	Better than super
Newsprint (subject to chemical change)	Natural	Poor, 60 to 85	Good
Antique	White, India	Poor; no half tones	Good

proofreading and experience in measuring type and space. Only the most essential data will be suggested here. Other terms will become familiar as professional contacts increase.

In measurement, the principal terms are "point," "em," "pica," and "agate." The first three are used in measuring type sizes, spaces, and lines, the fourth in measuring advertising space.

The "point" is $\frac{1}{72}$ of an inch; it is the unit of type size, applying to the vertical dimension of the type as printed. It is this dimension of the block upon which the type is

CHARACTERISTICS

Folding Qualities	Tensile Strength	Surface	Bursting Strength (a technical test)
Excellent	Depends upon rag content; good	Parchment finish; small indentations	Good
Good	Less than bond	Even, to take pen and withstand erasure	Less than bond
Less than ledger	Less than ledger	Smooth, for pen	Less than ledger
As with writing	As with writing	Poor, rough	Equal to writing
Impossible with all but index	Poor	Smooth	Index good; others poor
Poor	Poor	Smooth	Poor
Excellent	Good	Smooth	Excellent
Poor	Weak	Very smooth	No significance
Poor	Weak	Medium smooth	No significance
Good	Fair	Smoother than super	No significance
Good	Good	Smooth	No significance
Good	Good	Less than super	No significance
Poor	Poor	Rough	No significance
Fair	Fair	Quite rough	No significance

cast, however, not the height of the letter, which is designated. When the phrase "ten-point type" is used, it means a type that is $^{10}/_{72}$ inch high; similarly with six, eight, twelve, and fourteen points.

"Em" refers to the square space occupied by the block upon which the largest letter of any particular type face or size is cast. It is derived from the capital M, which requires more square space than most other letters, and offers a readily available unit for specifying indentations, column widths, etc.

Previous to the adoption of the point system, type sizes were given names, such as "pearl," "agate," "nonpareil," "pica." Pica corresponded to the present 12-point type, and the em pica is used as a standard to measure the length of a line of type. If a line is said to be 18 picas long, it is 18 times $^{12}/_{72}$ inch or 3 inches long.

The "agate" type, now obsolete, was in height somewhere between 5 and 5½ points. It is still the basis for measurement of advertising space for sizes not specially designated as full, half, quarter, and eighth page, and the term is used on the rate card of practically every periodical. Fourteen lines of agate fit a space one inch deep (from top to bottom). Therefore, one agate line measures $^1/_{14}$ inch. The width of the column, determining the length of the line, varies with the periodical and affects to a degree the rate, but space is usually quoted "per agate line" even regardless of the amount of type or blank space used in the particular advertisement.

The following tables are useful in allotting type space:

Number of Words to Square Inch

5 point solid	76	8 point leaded (2 pts)	24
5 point leaded (1 pt)	60	10 point solid	19
5½ point solid	55	10 point leaded (2 pts)	16
5½ point leaded (2 pts)	45	12 point solid	13
6 point solid	53	12 point leaded (2 pts)	11
6 point leaded (2 pts)	39	18 point solid	7
8 point solid	30	18 point leaded (2 pts)	5

Number of Words per Line of 18 Picas (3 in.)

5 point (5 set)[1]	16	10 point (10 set)	8
6 point (6 set)	13	11 point (11 set)	7
8 point (8 set)	10	12 point (12 set)	7
9 point (9 set)	9		

[1] By "5 set," etc., it is meant that the base on which the type is cast is the corresponding size, not larger, as is frequently the case in monotype composition, thus obtaining the effect of spaced lettering.

Three terms of importance in spacing are rules, leads, and slugs. *Rules* are metal strips used to print lines and are of different thicknesses, the thinnest being referred to as "hair." *Leads* are brass or lead strips used to give space between lines of type but without printing themselves. In thickness leads are usually 1 or 2 points. *Slugs* are leads 4 or 6 points thick. In machine composition the effect of "leading" is obtained by setting a certain type, such as the 11 point of this book, upon a larger base, in this case 13 point. If type is not leaded or slugged, it is designated as "solid."

Proofreading Marks

A short list of signs of daily significance in proofreading is subjoined. Several of the signs are commonly used also in preparing copy for the compositor. In preparing copy the following underscorings to indicate type should be used: one line, italic; two lines, small capitals; three lines, capitals; wavy line, boldface. In proofreading desired changes to these styles are indicated by similar underscoring, accompanied, respectively, by the marginal instructions, "ital.," "s. c.," "caps," and "b. f."

stet Let matter remain as originally set
⁀ Close up; eliminate space
tr Transpose
¶ New paragraph
□ Indent one em
⊏ Bring to left
⊐ Bring to right
⊓ Raise
⊔ Lower
× Imperfect type
d Delete; take out

Choice of Paper and Ink

When we advertise in periodicals we must conform, of course, to the grade of paper which they use. We must make certain of the grade in order that we may plan the most effective use of type and illustration. For instance, color illustration is out of the question in most newspapers either because of the inferior quality of newsprint paper or because of other mechanical limitations. Even photographs cannot be reproduced safely in many of the smaller newspapers because of poor stock or lack of facilities for engraving. In such cases line cuts will be chosen, and even they may have to be sent by mail from a larger city. On the other hand, advertisements appearing on the inside covers or back covers of national magazines may be run in many colors because those pages are printed on the press at the same time that the front cover illustration is run.

If our medium permits the choice of our own paper, as in the case of broadsides, booklets, posters, window cards, and letters, then, our budget permitting, the paper stock may conform to our particular needs.

The greater quantity of paper used is made from wood pulp, as, for instance, newsprint paper, the newspaper grade. The highest grade is made from linen rags.

Considerations of utmost importance in the choice of paper are the colors obtainable, the kind of illustration that may be used, the opacity, or non-transparency, the surface, the weight of each piece of finished literature for mailing purposes, the tensile strength, or durability, and the success with which the paper may be folded without cracking. The table on pages 232 and 233 is an attempt to approximate the relative characteristics of the principal classes of paper.

About thirty-seven inks, in colors, blacks and whites, are adapted to general job printing. At least twice as many are available from the large manufacturers.

After the cut of an illustration has been made by the engraver a proof is "pulled" to show how it will print. If several colors are used, a "progressive proof" is made showing each color separately and the final effect of their combination.

The engraver uses a high-quality paper upon which to prove the cut and if the customer sees that proof first he is often disappointed with the results of printing upon an inferior paper. The engraver employs such grades and colors of ink as will best duplicate the color scheme of the original painting. In turning the job over to a printer or publisher he designates the inks used and the printer uses the same kind of ink for his finished job, or if a different paper is to be used the printer calls upon the experts of the ink manufacturer to select inks which will give similar results on the particular paper. Of course, in small communities the printer is unable to place the responsibility upon ink specialists and the "color man" must adopt the best available substitutes.

Problems

Choose appropriate type for your advertisements.

Gather various kinds of paper already printed for comparison of success; be sure to include illustrations.

CHAPTER XII

CHOICE OF MEDIUMS

Which of the more than twenty thousand periodicals in the United States shall an advertiser, selling his goods on a nation-wide scale, choose? This is evidently part of his marketing problem. His product appeals to certain types of people in certain kinds of environment in certain regions. If he is selling a sensitized plate for engravers, his field of customers is limited and his mediums will be selected to reach that group. If he sells automobiles his audience will be larger, but still limited in terms of income, although he will find a larger market per person in the West than in the East; and this combination of environment and regional variation must be considered in selecting the periodicals in which to place his advertising. As a third illustraton, let us choose a department-store advertiser. Unless he is interested in a chain of stores, his appeal will include only a narrow territory, perhaps a metropolitan city; but every individual within that community is a potential customer.

Factors to Be Considered

Frequency of Issue

Checking the relative number of periodicals in terms of frequency of issue, we have a glimpse of the immensity of our problem. In round numbers [1] the relative standing is approximately:

[1] *See* annual volumes of *Standard Advertising Rate Book,* or N. W. Ayer & Son's *Directory.* The relative numbers differ from year to year; for instance, in 1920 weeklies were 69 per cent of all periodicals, while in 1922 they had dropped to about 64 per cent.

Weekly	13,600
Monthly	3,300
Daily	2,400
Semiweekly	500
Quarterly	400
Semimonthly	300
Bimonthly	100
Fortnightly	100
Triweekly	90
Miscellaneous	80

We must determine whether to run a series of advertisements and at what interval. The preponderance of weeklies is due, of course, to the many rural and town papers included.

Extensity of Circulation

Another classification as a basis for medium selection is in terms of the extensity of circulation. That is, we shall want to consider whether to advertise generally in mediums with a subscriber list covering the entire country or to concentrate state by state or community by community in mediums with limited circulation. This is usually designated as national and local circulation.

Intensity of Circulation

We have decided to consider how many people are reached by a medium and how often. But we still do not know the relationship between the circulation and the population of the particular region, the percentage of the population reached. Of course, it would be of little specific value alone to learn that the *Saturday Evening Post* has a circulation of 1 8/10 per cent of the population of the United States. It becomes of more significance when the *Denver Post* announces a daily circulation of 150,000, or 50 per cent of the population of Denver and contiguous territory. This might be termed intensity of circulation.

PHYSICAL CHARACTERISTICS

Magazine Number	Size of Page	Column Width	Columns of Advertising Section I,[1] front	Columns of Advertising Section II,[2] back	Columns of Advertising Section III,[3] center	Total Columns	Per-Cent of Space in Advertisements
1.....	9½ x 12 in.	3 col., 3 in.	9	12	357	672	56.2
2.....	9½ x 12 "	3 col., 2½ "	12	6	174½	429	44.8
3.....	7 x 10 "	3 col., 2⅜ "	18	12	372	708	56.7
4.....	7 x 10 "	3 col., 2¼ "	39	18	225	417	67.6
5.....	9½ x 12¼ "	3 col., 3 "	12	16	225	492	56.5
6.....	7¼ x 10¾ "	3 col., 2½ "	14	11	38	168	37.5

[1] Usually no reading matter; advertisements exclusively.
[2] Usually no reading matter; advertisements exclusively.
[3] Usually advertisements and reading matter.

Quality Circulation

So far, we have been thinking in quantities. If a paper with a circulation figure of three million were distributed exclusively to our national army of unemployed, its advertising value for jewelry would be low. When an engineering magazine reaches 85 per cent of graduate engineers or when it is stated that the *Railroad Trainman* has a circulation of 175,000, we begin to think of quality circulation—quality for our particular commodity or service distribution. Quality, then, so far as circulation is concerned, covers purchasing power represented in the readers of a periodical belonging to the particular group we wish to reach.

Circulation Methods

A fourth class of circulation data we should study includes methods employed by the medium to obtain its distribution. And here we shall ask: "Were premiums offered subscribers; if so, of what nature and upon what terms?" "Were canvassers employed; if so, upon what basis?" "Were subscription agents used; if so, to what degree?" "Were clubbing arrangements offered; if so, what per cent of your subscriptions do they represent?" Premium offers,

OF SIX MAGAZINES

Number of Full-Page Advertisements	Location of Editorials, Page	Special Depts.		Technical Articles	Fiction Articles	Illustrations in Text	Magazine Number
		Number	Section				
86	30, 31	10	3	12	9	profuse	1
37	2	11	3	8	7	profuse	2
64	8	7	3	7	12	profuse	3
57	none	2	3	15	none	profuse	4
49	22	2	3	6	7	profuse	5
10	5-14	6	3	8	none	profuse	6

sales through canvassers and agents and clubbing agreements should be investigated in order to determine the amount of the circulation which is "stimulated," and the degree to which this stimulation may not represent actual interest in the periodical itself.

Physical Characteristics

Certain physical characteristics will interest us in providing material for our final judgment. We shall want to know the size of magazine or newspaper page and the number of pages; the column widths; the division of the magazine into sections reserved for editorial material or advertisements, and the division of the newspaper into "interest" pages, such as finance and sports; the relative amount of space allotted to advertisements; number of full-page advertisements; and position of editorials with reference to the other main sections, or departments, of the periodical.

As an example, let us analyze several magazines, the particular issues being of no consequence so long as they correspond. We shall number them as follows: *Ladies' Home Journal,* 1; *Woman's Home Companion,* 2; *Good Housekeeping,* 3; *Factory,* 4; *Saturday Evening Post,* 5; *Literary Digest,* 6. Their physical characteristics are listed in the table above.

In addition we shall want to observe the success of the general make-up.

Quality of Make-Up

Analyzing our periodicals in terms of quality of make-up, we shall consider items such as quality of paper, artistry of cover designs, illustrations, and color. This study will include both reading material and advertisements, for the publisher should assume responsibility for the whole appearance of his medium.

Editorial Policy

A classification of utmost significance we shall call editorial policy. Through analysis of this category we shall endeavor to establish the kind of reader to which the periodical is likely to appeal. We should study closely the following:

1. Editorials—subjects treated, point of view, intelligence of treatment, literary style, prominence of editors.
2. Fiction—kind of fiction: adventure, character stories, problem story, etc.; author, whether significant writer or mere "space filler."
3. Feature articles—whether serious studies or surface accounts; authors, whether authorities or interviewers.
4. Special departments—nature: instructional, entertaining; to whom they appeal: sex, age, intelligence, prejudice.
5. Medium's interest in readers—this category is best judged by the attitude of the periodical toward reader comment and contribution, particularly with reference to controversial problems.

Other Advertisers

Finally, before reference to the hard facts of cost and space, we shall want to study the advertisements which

have appeared in each medium during the last five or more years. This should be undertaken with two objects in mind: (1) To note changes which may have taken place during this period in the commodities and services advertised. In making this survey, we shall be able to determine what the mortality in general has been and then, through checking with other causes outside, try to arrive at the responsibility for withdrawal of advertisements from the particular periodical—whether due to unsuccessful appeal through this medium or to business failure. (2) What has been the history of the advertising of commodities or services in which we are especially interested? Have successful firms used this medium regularly? Have their space purchases tended to increase? (And, of course, while this study is being made items of interest in copy writing and layout will be diagnosed, such as evolution of the appeal used in competitors' advertisements and changes in artistic approach.)

Marketing Program

With these factors itemized we shall compare them with our marketing program [2] and eliminate mediums which are not of advantage with reference to (1) audience to which we desire to appeal; (2) class of periodical; and (3) availability for our purpose.

With this accomplished we can study in detail the values of various types of mediums (see succeeding chapters) and compare costs of insertions.

Costs

Rates are quoted in full, half, quarter and eighth pages and in agate lines in most periodicals. Since the most tangible argument is the number of people who are reached for the cost, emphasis has been placed largely upon the cost

[2] Refer to Introduction.

ADVERTISING RATES IN A FEW MAGAZINES AND NEWSPAPERS

Periodical	Rate per Agate Line	Circulation	Rate per 1000 Readers
Saturday Evening Post	$12.00	2,356,976	$.0052
Pictorial Review	13.00 [1]	2,342,834	.0056
Collier's Weekly	5.00	1,002,390	.0050
Atlantic Monthly	1.75	116,940	.0150
National Geographic	9.37 [2]	819,391	.0114
New York World	.60	355,853	.0017
New York Evening Journal	1.25	643,489	.0019
Chicago Daily News	.70	386,155	.0018
Chicago Tribune	.80	537,134	.0014
Denver Post	.25	139,704	.0018
San Francisco Examiner	.35	160,347	.0021

[1] For less than 200 lines.
[2] On ⅛-page rate.

per thousand of circulation for comparison of the values of mediums. It is evident, however, both in terms of our quality consideration and in comparison of changes in advertising rates with reference to circulation increases, that this is not actually the case and may even be a minor factor in our choice. Moreover, the publisher, since he is dependent for solvency not upon subscribers but upon advertisers, thinks in terms of rates that will meet his cost of production, and with costs mounting more rapidly than circulation he must resort to the quality as well as the quantity argument.

As an example of the rates [3] on some magazines and newspapers we have compiled the table at the top of this page:

[3] Sources of information regarding circulation and other data regarding periodicals are numerous. The following may be mentioned: Reports of the Audit Bureau of Circulation, an organization of advertisers, publishers, and agents formed for the purpose of assuring correct circulation and rate data; N. W. Ayer & Son's *Directory;* Crain's *Market Data Book and Directory; Standard Advertising Rate Book;* U. S. Census; Statistical Abstract of the U. S.; publisher's sworn statements and rate cards.

Space Value

With our appropriation available and our periodicals chosen, we face the problem of the amount of space to be purchased in each. This might appear a relatively simple question. It might be assumed that the order of our choice would be determined and that full pages would be allotted to the most important and less space in each of the less important. But it might also be decided arbitrarily that the superior periodical would require the least space relatively. Consequently it is essential at this point to consider space value in terms of position and size of the advertisement.

Position.[4] Our study of position has reference to (1) relative values of different pages in a periodical; (2) relative values of different positions on the page; (3) relative values of pages within certain sections of the periodical.

1. Relative value of various pages in a magazine: (*a*) back cover; (*b*) pages one and two; (*c*) inside covers.

(*a*) It is estimated from various tests that the back cover has an attention value 2⅘ times as much as the average inside black and white page and not quite 2½ times as much as the average inside colored page. If charges were based upon attention values we should expect to find rates quoted accordingly.

(*b*) Pages one and two are estimated in terms of attention value to be worth twice the average inside colored pages and twice the center spread. Comparison of rates in some magazines[5] shows that the colored pages cost as high as 25 per cent more than pages one and two, while the center spread rate is 2½ times as much.

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[4] Several important studies have been made dealing with position and size. See *Attention Value of Advertisements,* N. Y. University Bureau of Business Research; H. L. Hollingworth, *Psychology of Advertising and Selling;* Daniel Starch, *Principles of Advertising.*

[5] *Attention Value of Advertisements,* p. 22.

(*c*) Inside covers appear to carry value about equal to other colored pages, or, according to some tests, a slight advantage over colored pages.

2. Relative values of positions on the page: (*a*) right-hand and left-hand pages; (*b*) inside and outside positions; (*c*) vertical and horizontal half pages; (*d*) top and bottom half pages; (*e*) relative values of quarter pages.

(*a*) Because most people turn pages from front to back, the right-hand pages seem to have a value 5 per cent greater than the left.

(*b*) The outside position, next the outer margin of the page, has an attention value approximately 12 per cent superior to the inside position.[6]

(*c*) Half pages running vertically are 25 per cent more effective than horizontal half pages.

(*d*) The top half page is about 6 per cent more valuable than the lower.

(*e*) Comparison of quarter pages[7] suggests that when they are arranged horizontally, that is, when an upper and lower half are divided horizontally, the values reading from top to bottom are 19 per cent, 50 per cent, 23 per cent, and 8 per cent. When upper and lower half pages are divided vertically, the quarter values are: top, outside quarter, 33 per cent; top, inside quarter, 28 per cent; lower, outside quarter, 23 per cent; lower, inside quarter, 16 per cent. These relations are visualized in the diagram on the opposite page.

Though there is much of value in expressing these facts relatively, it must be realized that such percentages are only approximate. Methods of experimental psychology require much greater refinement before results may be accepted as conclusive.

[6] In *Attention Value of Advertisements* it is estimated that outside left-hand half pages are 8 per cent superior to outside right-hand half pages.

[7] See H. L. Hollingworth, *Psychology of Advertising and Selling,* and Harry Tipper *et al., Advertising: Principles and Practice.*

19 per cent
50 per cent
23 per cent
8 per cent

28 per cent	33 per cent
16 per cent	23 per cent

3. Relative values of pages within various sections of a magazine: (*a*) front and rear advertising sections; (*b*) adjacent to reading matter; (*c*) distance from covers or from reading matter.

(*a*) The value of the front advertising section of a standard magazine appears to be 25 per cent greater than the rear section. We have here a reason for comparison of available advertising space in various periodicals such as is summarized earlier in this chapter.

(*b*) Experimental results coincide with judgment that advertisements adjacent to reading matter are more valuable than advertisements placed in exclusively advertising sections.

(*c*) There appears to be a decrease in the value of space for approximately the first ten pages as they tend away either from covers or from reading matter. Pages beyond that point show very little change in absolute values.

Size. A space rule which is applied as a result of numerous experiments as to relative size values indicates that attention value increases, not directly as the increase of space, but as the square root. That is, if we give a value of twenty-five to a quarter page, a full page will be worth not four times as much, but only twice as much or fifty. This is illustrated in the table on the following page: [8]

[8] Adopted from *Attention Value of Advertisements.*

ATTENTION VALUE IN RELATION TO ADVERTISING SPACE

Size of Advertisement	Value (per cent) if Increase Were Relative to Space; Full Page = 100 per cent	Value by Square Root Law, per cent	Value Found by an Experiment, per cent
2 pages	200	141	147
1 page	100	100	100
½ page	50	71	71
¼ page	25	50	47

As we check over these findings, it is evident that we can employ a little arithmetic with advantage to economy and effectiveness of our advertisements. It might pay us, for instance, to get on the waiting list for the first or second page. Again, the horizontal quarter page second from the top may cost us only half as much as the top half and yet be only 3 per cent less effective.

In planning campaigns, these additional suggestions are valuable:

1. For immediate return, decide upon the expenditure for a particular periodical and then repeat the advertisement in several small spaces, rather than in one large space.
2. For a more permanent impression, use large space.
3. In developing a series of advertisements, covering a period of time, early advertisements should follow in close succession with subsequent insertions following at longer intervals. This recommendation is in response to the curve of memory or forgetting which indicates that we forget rapidly at first and then more gradually.[9]

Mediums Other than Periodicals

We have concentrated upon periodicals in our consideration of mediums, largely because they are used most fre-

[9] Consult R. S. Woodworth, *Psychology—A Study of Mental Life.*

quently by most advertisers. Other forms include motion pictures, theater programs, street-car cards, bill posters, electric and painted signs, direct-by-mail appeal, window and store display, demonstration and sampling, and novelties. Each of these mediums will be considered in subsequent chapters. It is interesting at this point to quote an estimate [10] of the total annual expenditures for each form:

Total annual expenditure	$1,284,000,000
Itemized:	
Motion Pictures	5,000,000
Programs	5,000,000
Street Cars	11,000,000
Bill Posters	12,000,000
Window and Store Display	20,000,000
Demonstrating and Sampling	24,000,000
Farm Papers	27,000,000
Electric and Painted Signs	30,000,000
Novelties	30,000,000
Business Papers	70,000,000
Magazines	150,000,000
Direct Mail	300,000,000
Newspapers	600,000,000

Although this is doubtless the most accurate estimate that could be made, the difficulties involved make it impossible to obtain figures that are of an absolute value. It is the relative standing that is of interest. Evidently such items as window and store display, demonstrating and sampling, novelties and direct-by-mail advertising cannot possibly be ascertained with any certainty. Few even of the larger manufacturers could tell you their advertising mail costs.

Problem

Construct a plan to serve as a basis for the choice of mediums in advertising your general and technical products and service.

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[10] By Associated Advertising Clubs of the World, quoted by Crain's *Market Data Book and Directory.*

CHAPTER XIII

THE NEWSPAPER AS A MEDIUM

Problems of quality in newspaper circulation are more difficult of solution than is the case with magazines. Daily-newspaper-purchasing readers probably number as many as thirty-two millions so that, on an average, every American family might well be represented. The low cost of a copy makes wide circulation quite easy as compared with magazines where a certain standard of income is a prerequisite to purchase.

Quality Circulation

Studies in quality circulation for newspapers have been few. A recent survey [1] based upon questionnaires was made in New York City among the members of the stock exchange, national advertisers, forwarding and shipping agents, doctors, dentists, and lawyers. This survey discloses interesting discrepancies between quantity and quality readers. The summary opposite compares the percentage of the circulation of all daily papers held by each periodical with the percentage of the quality group reading it.

Among the morning group we find the *American* and the *World* controlling together more than 22 per cent of the total circulation but less than 5 per cent of the special group, whereas the *Times,* with more than 11 per cent of

[1] Under auspices of New York University Bureau of Business Research. *See also, Newspaper Reading Habits of College Students,* published by Association of National Advertisers, and a study made by Dr. Walter Dill Scott of the reading habits of Chicago business and professional men.

DISCREPANCIES BETWEEN QUANTITY AND QUALITY CIRCULATION OF NEWSPAPERS

Paper	Per Cent of Total Circulation	Per Cent of Special Group
Morning—		
American	10.23	1.79
Herald	6.78	13.09
Times	11.17	20.86
Tribune	4.86	14.94
World	11.82	3.05
Total Morning	44.86	57.56[1]
Evening—		
Globe	5.61	8.37
Journal	22.18	.84
Mail	5.29	4.24
Post	1.32	7.23
Sun	6.46	18.41
Telegram	3.60	.54
World (Evening)	10.68	1.49
Total Evening	55.14	42.49[1]

[1] Total percentage of papers read according to questionnaire.

the total is read by almost 21 per cent of this group. The *Journal,* of the evening papers, has 22 per cent of the total but less than 1 per cent of the quality group, while the *Post* with less than 1⅓ per cent of the total goes to 7¼ per cent of the special group.

Reading Content

In the previous chapter we considered the advisability of analyzing the reading-matter content of periodicals. In applying this to newspapers, the following table, summarizing the reading interests of business and professional men, male college students, and male clerks, illustrates the information advertisers should have as a basis for their choice of periodicals. If, for instance, advertisers desire to reach college students, comparison of the reading habits of stu-

dents with the reading matter of newspapers endeavoring to reach those students will assist in the choice of mediums.

READING INTERESTS OF VARIOUS CLASSES OF MEN

Reading Interests	New York Business and Professional Men	Male College Students in New York	Male Clerks in New York	Chicago Business and Professional Men
General news	19.30 (1)	19.72 (1)	16.88 (1)	7.2 (6)
Finance	16.78 (2)	9.95 (4)	4.18 (9)	11.3 (3)
Editorials	11.53 (3)	14.72 (2)	16.40 (2)	9.0 (5)
Politics	11.16 (4)	11.38 (3)	8.20 (5)	15.8 (2)
Foreign news	10.01 (5)	6.08 (6)	8.99 (3)	9.5 (4)
Sports	7.59 (6)	8.76 (5)	8.91 (4)	5.8 (8)
Local news	4.24 (7)	3.36 (10)	4.97 (7)	17.8 (1)
Business page	3.14 (8)	3.35 (11)	2.29 (15)	.....
Special articles	2.70 (9)	4.27 (7)	5.99 (6)	4.3 (9)
Cartoons	2.39 (10)	2.34 (12)	4.50 (8)	4.3 (9)

In the preceding table, it is important to note, among other findings, that while the first three groups show a preference for general news, the Chicago business and professional men rank local news first; that the first interest of New York college students is not sports; that the clerks read editorials.

In order to compare business and professional men, the summary below is made:

COMPARISON OF READING INTERESTS OF BUSINESS AND PROFESSIONAL MEN

Features	Per Cent of Business Group	Per Cent of Professional Group
General news	18.32 (2)	22.23 (1)
Finance	19.92 (1)	7.45 (5)
Editorials	10.50 (4)	14.62 (2)
Politics	10.56 (3)	12.94 (3)
Foreign news	10.56 (3)	8.36 (4)
Sports	7.90 (5)	6.68 (7)
Local news	3.36 (7)	6.87 (6)
Business page	3.72 (6)	1.42 (10)
Special articles	2.59 (8)	3.03 (8)
Cartoons	2.40 (9)	2.38 (9)

The interest of business men in finance appears to be the item of largest disagreement and yet if we divide the business group into the specific classes we find the following results:

READING INTERESTS OF SPECIFIC CLASSES OF BUSINESS MEN

Features	Stock Exchange	National Advertisers	Forwarding Agents
General news	15.50 (2)	23.08 (1)	17.65 (1)
Finance	25.50 (1)	13.09 (2)	17.45 (2)

This indicates that it is not so much a preference of the whole business group as a professional interest of the stock exchange members.

Under the heading "advertisements" we find that the business group registers only $1\frac{66}{100}$ per cent and the professionals a mere $\frac{36}{100}$ per cent, which is evidence that there is little tendency among this group to consult the newspapers primarily for their advertisements.

Newspaper Characteristics

Certain characteristics tend to distinguish the newspaper from other mediums:

1. *Local significance.* The newspaper is the "town gossip" of communities even of the first class. It dispenses the "news" and dwells upon local occurrences of interest to the whole family. The advertisement partakes of this local interest. The boys and girls watch for the announcements of skating or of the movies. Father and mother scan the paper for special sales, and the prospective brides and grooms build their castles with the aid of suggestions from the local merchants. Frequently, the advertisement of a favorite store is the first news item which the housewife reads. Local retailers and local editors are persons of prominence in the community and not merely impersonal

figures. They are acquaintances or perhaps friends, and this direct contact adds significance to the advertisements.

This fact permits localization of copy. An advertisement may be built appropriate to the home-coming week, to the boys and girls who are nearing commencement, to the local weather forecast. It is possible to give the names of local merchants handling a nationally advertised article; this not alone makes the sale more immediate and direct, but also gains the goodwill of the dealer mentioned.

2. *Immediacy of publication and of results.* Only twenty-four hours intervene at the most between the appearance of successive issues of a daily. Consequently, copy can be fitted to the events of the next day. A notice which would be out of date by the time it could appear in a monthly periodical may in a newspaper be perfectly timed for local purposes; it may have the recency of news.

Reliability of advertisements may in most cases be checked by immediate examination of the goods offered. Sales are more direct and the results of the particular advertisements may be determined within a short period following their insertion.

3. *Concentrated circulation.* In terms of marketing the product, the newspaper is an agent in the final exchange. Its contact is in the territory of the consumer which it popularly represents. Its appeal is concentrated. At the same time, if the paper is one of a chain bearing similar characteristics, a wider circulation in terms of the same appeal is available.

4. *Low cost per advertisement per reader.* The relation between cost and quantity circulation within the limits outlined is evident. The charge for classified or display space and even for preferred positions is, in terms of the number of readers, very small.

5. *Not all characteristics are favorable.* Advertisements in the rush of newspaper make-up are often thrown to-

gether with little unity; adjacent advertisements may not be pleasant or desirable company for your insertion. There is no standard attempt among the thousands of smaller dailies and weeklies to eliminate fake advertisements. In fact, patent medicines were the staff of life to many newspapers during the decade just passed. An issue of a daily paper is not likely to remain on the home reading table very long.

Illustrations in newspapers are limited to line drawings, coarse screen, and Ben Days, with color excluded, except, of course, in special sections such as the sepia of rotogravures.

In order to take advantage of immediate response, a national advertiser using newspapers should be prepared to conduct an intensive local sales campaign; in most cases, he is compelled to leave capitalization of the response to retailers who may have little enthusiasm for effective follow-up.

Finally, the local newspaper is frequently partisan in its political or economic appeal and the extent of its leadership is difficult to determine. In a small community, advertisements must, willy-nilly, share responsibility for an editor's faults.

Morning and Evening Papers

There are approximately 572 daily morning papers in the United States with a circulation of 12 million and 1,849 evening papers with 19 million circulation. It is evident, then, that preference is shown by readers to evening papers. There has been much conjecture as to the reason. Probably few women and certainly few workmen have time to peruse a paper in the morning. With the day's work over, the evening paper is convenient either for recreation or for a study of sales scheduled for the following day. It is to be hoped that a careful survey will soon be made to establish working reasons for this fact.

A survey is made more urgent from the viewpoint of the advertiser, by the significant findings of quality studies. Referring again to the first table in this chapter, we notice that while the morning papers of New York have only 44.86 per cent of the total circulation and the evening 55.14 per cent, the special group has a 57.56 per cent preference for the morning to 42.49 per cent for the evening.

A typical difference between the advertising found in morning and evening papers is illustrated by comparison of the *New York American* and *New York Journal,* both Hearst publications. The *American,* the morning paper, carries quantities of classified advertisements including a large number of "business opportunities." As a whole it would appear that the appeal is more masculine. Department-store and furniture advertisements are relatively few. In contrast, the *Journal* carries many advertisements that would interest the shopper. Department-store, furniture, and grocery insertions are featured. The *Journal* also has a woman's page and a magazine section which appear to be aimed directly at the woman at home.

Sunday editions, with an aggregate circulation of 15 million, are, of course, in a separate category.

Rates and Position

Newspaper rates are generally quoted in terms of a base, so much per agate line, to which is added a flat rate per line for special positions. A full page usually receives a separate quotation. In addition to such "general" advertising, "classifications" are frequently made covering both display and the strictly "classified" insertions.

Special positions include (*a*) next to reading; (*b*) following and next to reading; (*c*) top of column and next to reading; and (*d*) top of column with reading on three sides, or "island" position. As an instance, if the base rate is 50 cents per agate line, the positions above might carry extra

charges respectively of 15 cents, 20 cents, 30 cents, 50 cents. If the special positions are desired on pages two or three, opposite editorials or other designated pages, there is frequently another additional charge.

"Time contracts" and "space contracts" offer lower rates for repetition of insertions or purchase of large space, respectively. Regulations for advertisements in graphic supplements are made specially applicable to the use of illustrations.

General display classifications of the standard rate card frequently include advertising agencies, amusements, books, births, deaths, marriages, engagements, financial, bank and trust company statements, legal notices, newspaper, political, and real-estate advertisements.

As many as sixty-three classifications are sometimes recognized by newspapers under their classified directory and given separate rates. They include items such as agents wanted, help wanted, lost and found, public notices, and rooms, apartments, and houses for rent.

Certain kinds of advertisements are not accepted for publication by many newspapers. The *New York Times,* for instance, excludes from its "business opportunities," fraudulent or doubtful offers, bucket shops and offerings of financial prospects, large guaranteed dividends, something of tangible value for nothing, mailing lists. In order to protect its columns, the *Times* requires information regarding every application for insertions in this classification, including three business references, one a bank, the commercial rating, and the reason for requesting new capital. Advertisements are subject to delay pending satisfaction through investigation.

Mechanical Requirements

Newspapers summarize mechanical requirements such as column widths and lengths, screens required, and closing

dates for special sections. In ordering cuts for newspapers of various column widths, the following table is of value for quick reference:

SIZES OF CUTS FOR NEWSPAPERS

Width of Cut You Desire, columns	Widths of Newspaper Column		
	12 ems, inches	12½ ems, inches	13 ems, inches
1	2	2	2⅛
1, inside border	1⅝	1¾	1¾
2	4	4¼	4⅜
2, with border	3¾	3¾	4
3	6⅙	6⅜	6
3, with border	5¾	6	6¼
4	8¼	8½	8⅞
4, with border	7⅞	8¼	8½
5	10¼	10¾	11⅙
5, with border	10	10⅜	10¾
6	12⅜	12⅞	13⅜
6, inside border	12	12½	13
7	14½	15	15⅝
7, inside border	14⅛	14¾	15¼
8	16½	17¼	17⅞
8, inside border	16¼	16⅞	17½

For 16 columns, double the measure of 8 columns and add to this the margin between the pages (called gutter).

The sizes are figures from margin to margin of column (flush) and the border allowance is for a 6-point border with 6-point margin between the border and the cut on each side.

For a 12-point (or 1 em) border make plates ⅙ inch narrower.

Newspaper Marketing Service

The National Association of Newspaper Executives has recommended the observance by newspapers of the following suggestions regarding marketing service:

(*a*) Undertake a survey of local markets and trade territory for the benefit of national and local advertisers.

(*b*) Provide prospective advertisers, also, with these results, providing these prospective clients are of reputed standing.

(*c*) Educate the dealer in merchandising methods and try to influence the sale of advertised goods, rather than "just as good" substitutes.

(*d*) Assist the advertiser with maps, data, route lists, etc., thereby encouraging adequate merchandising.

(*e*) Refuse to provide service outside the scope of a newspaper such as selling goods, canvassing, settling accounts, arranging for window displays.

Many daily papers have established departments to deal exclusively with market surveys. In its advertising, the *Chicago Tribune* [2] calls attention to the studies it has made and resultant gains to advertisers who have used its columns and its service. Such surveys include the numbers of retail stores of various kinds in each district within the trade area; growth of "Zone 7," including the five states, Illinois, Wisconsin, Michigan, Indiana, and Iowa, in which the *Tribune* has a wide circulation; the advantages of its columns over national mediums; its advantages over other Chicago papers for certain classes of advertisements; the value of Chicago as a market for specified commodities.

In New York City twelve newspapers combined to support the New York University Bureau of Business Research in a market study of the city and vicinity within fifty miles with reference to income, newspaper circulation, buying habits, and other factors.

All newspapers, of course, endeavor to show their standing as marketing agencies within specified areas. They are beginning to place increasing emphasis upon such points as the value of the city as a "try-out" territory for campaigns; increase in federal, state, or local improvement work; value of crops in adjacent country; local industrial conditions; private building operations; bank clearings and debits; and the newspaper's hold upon the community in terms of service and participation in local affairs.

[2] *See* its annual *Book of Facts.*

Coöperative Newspaper Enterprises

Representative of the coöperative lists, the Western Newspaper Union, serving more than 4,200 papers, sends out news material and advertisements in plate or mat ready for printing in the local office. An advertiser, using one of these services, of which there are at least ten important representatives reaching various sections of the country, can obtain wide newspaper circulation among a fairly definite type of community at low cost and without the inconvenience of direct dealing.

Problems

Acquaint yourself with the variations in style, make-up, policy, and appeal of the local papers.

Plan a local newspaper advertising campaign for your products.

CHAPTER XIV

MAGAZINES

Under the title "magazine" are usually included all periodical publications having a national distribution. Their classifications and the approximate number [1] of periodicals in each group are as follows:

General magazines, monthly and weekly	212
Women's magazines	38
Juvenile publications	27
Mail-order journals	24
Religious publications	882
Agricultural publications	560
Trade, technical, and class journals	5,460
Secret-society publications	222
Foreign-language papers	1,208

General Magazines

As the term implies, "general magazines" have a broad appeal to a large group of readers. Nevertheless, this classification can be subdivided. A large number of general magazines emphasize *fiction* exclusively, such as *Adventure, Detective, Argosy, All-Story Weekly, Short Stories, The Popular Magazine, Top Notch.* Another group combines *fiction and popular articles,* such as *Cosmopolitan, American, Saturday Evening Post.* A third classification, designated the "quality group," including the *Atlantic Monthly, Century, Scribner's, National Geographic, Vanity Fair,* and others, narrows the appeal by emphasizing *literary or scientific standards,* but still for the general reader. A *mechanical* group, such as *Popular Mechanics, Popular Science,* and

[1] N. W. Ayer & Son's *American Newspaper Annual and Directory.*

Scientific American, gives popular treatment to more technical subjects. Several magazines, particularly *The Nation, Outlook, Leslie's, Collier's, The Searchlight, The American Mercury, The New Republic,* and the *Literary Digest,* place *emphasis upon current events or opinions.* Finally, a few weeklies, *Judge* and *Life* prominently, concentrate upon *humor.*

Characteristics

Considerations covering the analysis of magazines for advertising purposes were covered in the chapter on choice of mediums. Certain qualifications differentiating the general magazine from the newspaper are of importance:

1. *Circulation.* (*a*) General magazines have large national circulation, many distributing more than a million copies. For instance, the *Saturday Evening Post* exceeds two and a quarter million; the *American,* two million. New York City alone probably purchases a million copies of general magazines.

(*b*) Whereas the newspaper is read by all economic classes, the magazine, with the exception of a small group of the literary type, is purchased largely by people with a comfortable standard of living, a large potential purchasing power for other products. This would seem to apply to all parts of the country.

(*c*) The general magazine, frequently in contrast to the newspaper and certainly to the business and trade paper, usually goes direct to the home and is available for all members of the family.

(*d*) Annual subscriptions form a large part of the demand for magazines and since the advertisers can count upon many of the same persons seeing all issues, they may safely plan series of advertisements comprising a campaign.

2. *Quality of advertisements.* (*a*) Advertisements in magazines are usually more appropriately and less promis-

cuously related than in newspapers. Those of like nature are frequently grouped, and in placing them care is taken to guard against possible discrimination through unhappy association.

(*b*) Higher types of advertisements assure more favorable association for the article. Better paper and corresponding facility in reproducing illustrations are contributing factors.

(*c*) Publishers are tending to investigate and endorse all advertising appearing in their periodicals. For instance, "Every article advertised in *Good Housekeeping* carries with it a money-back guaranty . . . All household appliances, food products, and toilet preparations have been tested and approved. . . ." Of course, the customer must take the initiative in claiming nonfulfillment of the guaranty.

3. *Service.* All magazines offer service in analysis of marketing problems and in construction of advertisements. However, many national advertisers place their accounts in the hands of advertising agencies because the latter are able to take advantage of the publishers' discounts to agencies and to give service free or at a low cost.

4. *Life span of advertisement.* As compared with the ephemeral nature of newspaper advertisements, the insertion in a magazine has an opportunity for long life. A magazine remains part of the household equipment probably at least for a month, during which time its members are potential or actual readers. Coupons clipped from magazines to be mailed when the time is more opportune, have occasionally reached their destination after seven or eight years.

5. *Political affiliation.* In few cases is the partisanship of the editor so pronounced as to affect the advertising appeal. Certainly, the magazine is removed from the strife of local political feuds.

Variations between Magazines

Within the classification of general magazines, it is interesting to note the wide range of variations between periodicals. A casual examination of the *Atlantic Monthly* and *Photoplay,* as in the table opposite, for instance, illustrates the divergence.

Magazine Rates

Since advertising space rates differ materially with magazines, and with time, the following relative charges of a foremost periodical will indicate some tendencies:

Space	*Ratios, per cent*
Black and white page	100 (arbitrarily set)
Colored page	125
Back cover	200
Center spread	250

It is significant to compare these relative values with the attention values suggested in the chapter on choice of mediums.

Mechanical Requirements

Mechanical requirements are detailed on the rate cards issued by magazines. In addition to instructions as to the width and depth of columns, measurements of cuts, etc., the closing date is given. It is common for a magazine to close its advertising pages on the third month preceding publication.

Class Publications

The term "class" in its widest application may include such general groups as "women," "merchants," "workers," "military," etc. This classification is of importance only in emphasizing a more intensive quality circulation. More satisfaction can be obtained by concrete analysis of each "class."

DIVERGENCE BETWEEN ATLANTIC MONTHLY AND PHOTOPLAY

	Photoplay	*Atlantic Monthly*
Size	12 x 8½	9 x 6½
Cover	Display in color	Plain brown, bearing table of contents
Number of pages	124	220
Illustrations	Replete	None, except in advertisements
Paper	Glossy	Rough for reading matter; smooth for advertisements
Space for advertisements	20 full pages devoted to advertisements; advertisements interpolated with reading	76 full pages devoted to advertisements. No interpolation
Nature of advertisements	Largely personal: beautifying adornment	General, including school, industrial, personal
Appeal	Largely to patrons of motion pictures and "hero" admirers	Intellectual readers with certain literary tastes

Women's Magazines

Some magazines appeal directly to women's interests as distinct from general, whether of the type of the *Ladies' Home Journal* or of *Needlecraft, Pictorial Review* or *McCall's.* A glance at the emphasis of articles and of departments should in general indicate the distinctive standards for advertising purposes: fashions, needlework, cooking, interior decorating, art appreciation, character analysis, health and beauty, children.

Publishers, however, emphasize the importance of women as purchasers of other than personal and household articles. Various estimates have been made that women make 80 per cent of department-store purchases, 68 per

cent of drug-store purchases and 89 per cent of the purchases of groceries. An investigation by *McCall's Magazine* indicated that in towns of 10,000 and less, women were involved in the purchase of 71 per cent of their husbands' suits, 66 per cent of purchases of shoes, neckwear, and shirts, and 50 per cent of underwear.

Certain advertisements such as investments, tobacco, and alcoholic liquors have always been barred from many women's publications.

Juvenile Publications

Magazines for children adapt themselves to age, sex, and interest. *John Martin's Book* is of the type appealing to younger children, imaginative, picturesque, gay. For older children, *St. Nicholas, The Girls' Companion,* and *American Boy* are typical.

These magazines carry advertisements that appeal not alone to the child, but to the parent as well, for the boy or girl is often the real salesman of the desired object, whether toy or clothing.

Mail-Order Journals

A group of periodicals, not of the strictly farm variety, but circulating largely in rural or small urban districts and carrying advertisements inviting orders by mail, are classed as mail-order magazines. They are typically weak in literary value and gaudy in appearance.

Religious Publications

Most periodicals with distinctly religious appeal are denominational in character and circulation. Although almost every creed has one magazine which is self-supporting, many publications are subsidized by religious bodies and consequently exist purely on a philanthropic basis. From

the viewpoint of the advertiser and general observer, these periodicals have no economic basis for survival.

A few publications in this field, however, such as *The Christian Herald,* are tending to emerge from their purely sect appeal and to develop in the direction of women's publications, with departments directed to feminine interests. Advertising, correspondingly, is solicited, not upon a philanthropic but upon a service basis.

Agricultural Periodicals

This group of publications is placed in a separate category largely because of the variety of interests which they represent. Farm journals might be classed with general periodicals so far as their contents include fiction and discussion of current topics; with occupational papers, in so far as an economic class is recognized; with technical journals to the extent of their treatment of trade and professional problems. But perusal of these publications convinces of a tendency to appeal to all of these interests and to develop departments of special significance to women and children.

Advertisers should follow carefully the growing professional consciousness of farmers with their changing attitude toward social and economic institutions. The rise of the marketing, financing, and consumer-coöperative organizations is significant and requires recognition from the advertiser who is making a scientific study of his production and marketing problems. Tendency toward intensive, specialized farming in some sections of the country, especially near cities, with extensive machine production in other regions; application of scientific methods largely through the influence of agricultural colleges and government experiment stations; the importance of women on farms as professional partners of their husbands, managing certain features of farm production and influential in investment

decisions—these facts should be studied by potential advertisers in this field.

Of increasingly recognized importance is the relation of agriculture to cyclical fluctuations in industrial and general business conditions. If the cause of depression is natural, that is, due to droughts, blights, or agricultural overproduction, then it is evident that the farmer will suffer before industry as a whole; if a crisis results from business or industrial causes, such as bank failures, fires, or excess production of manufactured articles, then the agricultural depression may occur later or the farmer may escape. In the latter cases, it is evident that advertising may be concentrated upon the farm consumer when the general market is unresponsive.

Probably most farm periodicals are limited in their circulation to particular states or contingent territory. Some papers, such as the *Country Gentleman* and *Farm Journal,* are national. The *Capper* publications form a chain centering in the Middle West, but spreading east to Pennsylvania. It is evident by their nature that publications in this category have a large circulation in the field of their specialization, that they appeal to the whole family, and that they often become an integral part of the farm library.

Trade Papers

In this classification are included those publications which appeal to particular trades, both in the manufacturing and merchandising fields. The *Iron Age* appeals largely to the producers or sellers of ore, pig, or iron and steel products; the *Dry Goods Economist* is read by manufacturers and distributors of products classified as dry goods. Editorials, market reports, technical articles and illustrations and charts used in these periodicals are directed at the particular economic interest of the manufacturers, wholesalers, jobbers, or retailers. Technical language is used, the copy is

largely of the "reason-why" type and much emphasis is placed upon sales methods.

From the advertising standpoint, it is evident that the readers of trade periodicals are likely to refer to this medium for suggestions as to purchases just as they make reference to the columns for trade news and market reports. The subscriber is likely to influence the purchases in his establishment and most of the purchasing power of a trade is probably represented on the list of readers of at least the leading journal in that field. Many trade magazines carefully classify their subscribers according to economic interest and make this information available to prospective advertisers.

Marketing and advertising advice is offered by many of these papers and their circulation and editorial policies are directed toward influencing those with the power to buy. The cost of space is relatively low and waste circulation is probably at a minimum in this field.

Unfortunately for the individual advertiser, the trade journal is often overloaded with advertisements, particularly when special issues appear. When an issue contains as many as four hundred pages of advertising with only about seventy of reading material, a single advertisement has little chance of detection. This condition is aggravated where there is no interpolation of editorial material into the advertising pages. Another fault, which the trade class is rapidly overcoming, is the tendency to give free advertising in editorial write-ups.

Technical and Professional Journals

In its value to the technical and professional reader, this class of publication approaches the text and reference book in his library. It is supposed to keep him in touch with the latest developments in the field of his livelihood, whether he be engineer, mechanic, architect, physician,

musician, or circus performer. Magazines prominent in this field include *Factory, American Machinist, Industrial Management, Mechanical Engineering, Industrial and Engineering Chemistry, Journal of the American Medical Association.*

Technical products are usually bought upon the recommendation of the engineer or corresponding expert, and this technician is very likely to watch the offerings in his professional periodical. Many of the advantages of the trade paper, such as low cost of space, economy of circulation and careful classification of reader, apply to the professional journal as well. Moreover, it is quite often the policy to exclude from its pages products extraneous to the class.

Business Papers

A business periodical, using the term in its narrower sense, deals with problems common to the interest of business men as a whole, rather than narrowly to a trade, industry, or market channel. Its reading matter treats of administrative suggestions, of marketing experience, of transportation facilities and efficiency, of legislation, business costs, financing, market potentialities, and similar subjects. Most of the advertisements, consequently, offer products and service for office and plant use, financial and insurance assistance, general business helps, as well as personal items. This group includes such periodicals as *System, Nation's Business,* and *Forbes.* In more inclusive terminology business papers include trade and technical publications.

Labor Press

Possibly the most unique class of periodicals, certainly if ultra-progressive, are the workers' magazines and newspapers. For some products the opportunity for sales should be large, but as a rule we find little advertising. Possibly

an important reason is that the manufacturer and merchant, as "capitalists," cannot overlook the criticism of their methods and philosophy. Consequently, many of these papers are supported in part by subscription and in part through underwriting by labor bodies or individuals. It is interesting to note the large percentage of advertising space in these periodicals taken by publishers.

Lodge and Society Publications

The last decade has seen several periodicals previously circulating exclusively and privately among the membership of secret fraternal orders push forward to claim recognition in open competition with the more general magazines. Their sales arguments to the prospective advertiser have been in terms of class value and corresponding purchasing power. Most of them appeal to varieties of interest, in extent even competing with newspapers for specialized features.

Foreign Language Papers

With the rapid influx of new Americans speaking in tongues other than English, the periodicals in native language have filled a lonely need. They are a means of introducing the stranger to customs and habits entirely new and of assisting his gradual absorption into the new status. We can imagine the many new sensations which are his and the large part which new products, strange brands, and brilliant illustrations play in his readjustment. It is evident that the copy must be simply and plainly constructed and the translation made by an expert in the particular language.

Though we might expect to find forty-four German papers and more than one hundred each of French, Spanish, and Italian in the United States, it is usually a surprise to the uninitiated to learn of the existence of twenty-eight

Japanese, twenty-one Chinese and seventy-five Czecho-Slovakian publications.

Problems

Figure and compare rates of a general, trade, and woman's publication relative to circulation. How much of the difference do you judge is due to their class?

Thoroughly analyze the comparative natures of the *Iron Age, Child Life, Étude, Motion Picture Magazine, Socialist Review.*

With the principles discussed in the preceding chapter in mind, choose magazines for the advertising of your general and technical products and service.

CHAPTER XV

ADVERTISING BY MAIL

Advantages of Mail Advertisements

Direct-by-mail advertising is planned to reach the individual without an intermediary. It is sent to a personal address and to this extent partakes of the nature of a direct presentation second only to a visit.

The most frequently used forms are letters, telegrams, catalogues, booklets, broadsides, folders, almanacs, house organs, blotters, coupons, photographs, novelties, and samples.

Advantages of mail appeals may be summarized as follows:

1. *Directness.* An appeal may be made direct to the individual customer; the contact may be made personal rather than general and the message distinctly in terms of the recipient's interests.

2. *Timeliness.* This medium is the quickest for there is no need to wait for space in a periodical. Consequently, it may be adapted immediately to special events and to emergency conditions.

3. *Flexibility.* Direct advertising may be molded to any audience, made adaptable to any need.

4. *Economy.* By careful correction of the mailing list, waste circulation may be eliminated; periodical circulation is evidently far less pliable to the advertiser's selection of readers.

Results of direct advertising may usually be checked more easily than those of other forms. Merely tabulating the percentage of replies to the total letters dispatched is a

valuable step. And the actual purchases, whether immediate or after a considerable time interval, may be determined by a system of indexing.

Forms of Mail Advertisements

Letters

Letters, particularly, may be used, not alone for obtaining orders, but also as supplementary to other advertising, to introduce or follow-up the work of salesmen, to retain customer interest during periods of business depression or dull seasons, to build the list of retailers handling the product, and to collect outstanding debts.

Personal letters in quantity would require too much time in preparation and too great a salary expense. Consequently, a "form" letter is constructed and duplicated in sufficient quantity to meet the particular needs; the address and salutation are frequently filled in individually in order to give the effect of a personal appeal. Sometimes novel letters are employed which are illustrated, cut in peculiar shapes, or folded as leaflets.

Letter appeals should follow the order outlined under copy writing: attention, interest, desire, action. In illustration of a short letter fulfilling these requirements, the following, suggested to retailers by a manufacturer for an appeal to mothers, is effective:

> Dear Madam:
>
> Every mother thinks her boy "goes thru clothes" faster than other boys.
>
> Usually she blames the boy; sometimes she gets at the real cause of the trouble and finds it's the clothes.
>
> It takes real quality to stand up under the hard usage boys give their clothes; adulterated fabrics won't do it; cheap tailoring won't.
>
> There's only one solution; get guaranteed all-wool clothes, the kind Hart Schaffner & Marx make; the

kind we sell. They'll last much longer than ordinary clothes, look better and save you money besides.

We'll be glad to show you any time.

Yours truly,

In this letter, despite evident shortcomings, we notice positive qualities.[1] It is personal in conversational tone; stereotyped phrases are avoided; the salutation, "Dear Madam" is respectful; its sentences are specific and their implication is direct; the letter is short, but not abrupt.

Possibly the weakest part of the letter just quoted is the ending, "We'll be glad to show you any time." "Any time" may suggest postponement. To overcome the difficulties of endings and the lethargy which most readers have in taking immediate action, many valuable devices have been used. The Postal Life Insurance Company uses return postcards with squares to be checked for the kind of policy in which the reader is interested, or suggests in some instances that the reader merely write the letters "O.K." and sign his name. Scribner's Sons suggest that the addressee should sign his name to a blank which is part of the firm's letter and not bother about the subscription payment until the first issue of the magazine is received. Self-addressed stamped envelopes or stamped return postcards are difficult to evade, for every one hesitates to throw away a stamp; there is, however, a large expenditure involved with an undetermined additional return in sales. Coin cards are frequently used when the amount of money involved is less than a dollar.

It is quite often necessary to send second or third letters to the same mailing list. These follow-up letters usually provide different forms of reply cards, special proposals, or some other device which approaches the reader from a new angle. It is well to keep in mind that a reader should be coaxed, not exhorted. A forced reply is too often in the

[1] For further discussion refer to *Copy Writing,* Chaps. v, vi, vii.

negative. It is a foresighted practice to use follow-up letters after the sale is made, expressing the hope that the purchase has brought satisfaction and offering service at all times.

Catalogues

This form of mail enclosure, from the diminutive booklet of the Dennison Manufacturing Company appealing with paper products particularly to children, to the encyclopedic volumes of Sears Roebuck and Company and of Montgomery Ward Company, is an example of the highly illustrated, popular appeal combined with an efficient condensation of descriptive material. Of course, there is much room for improvement in catalogue copy and make-up, but they may well be made the subject of careful analysis by every professional advertiser. In minimum space is reproduced a detailed sketch or photograph of the article, usually front view, with a small line drawing of the back or side, the price, catalogue number, and description. Usually there is ornamentation, too often of an elaborateness which destroys the simplicity and unity. Frequent color pages are inserted.

Booklets

Booklets or little books are probably the most fascinating form of advertising from the point of make-up. Their possibilities in size, shape, design, novelty of arrangement and copy, and illustrative treatment seem endless. The same principles of workmanship as were found applicable to copy, illustration, and layout are valuable here.

Of particular interest is the first cover, since its function is to entice the reader to turn inside. Numerous schemes are used to gain this end. Sometimes a single word or short phrase, such as "If," "Hoboes," "A Peep into the Future," "It may not be proper, but—" is sufficient to

turn curiosity into action. An attractive photograph, humorous sketch or design, or picture in color is used with or without caption; by using a colored paper stock for the cover, an additional color is introduced into the scheme without added expense. Utility in choice of cover stock is also important. A booklet for reference in the machine shop should carry color and texture that will stand soiling and usage. The use of a "bleeding cut," completely covering the surface and edges of the cover, is effective in such instances as when a photograph is reproduced as a study in white upon a black background. The use of dyes, mortising out "windows," through which an attractive figure or illustration inside may be glimpsed, or cutting the whole booklet into appropriate shapes, such as milk bottles or hope chests, is an expensive, though valuable asset.

Dainty borders, artistic illustrations, relevant designs reproduced as shadowy backgrounds upon which the type is printed, colored ink for the wording, and careful paging are items with which to work.

Of great value for impression are the two center pages, called the "center spread." The spread is frequently adopted for mass impression, a design or illustration covering the two pages, extending across the central double margin, or "gutter"; in other cases the gutter is reduced in size so that the eye carries across without interruption from one page to another, particularly if the paper stock is of a neutral gray, green, or similar unobtrusive color.

Use of the back cover is usually a matter of long indecision. It may be left blank in order not to detract from the remainer of the booklet; it may be used as a continuation of the front cover, the same illustration carrying across, similarly to the central spread. Frequently, it is employed to impress the firm's address or other fact, such as a price list, to reproduce credential or testimonials, or to offer a coupon or order form.

Three-fold leaflets, folded as is a large letter sheet, are used to advantage with small type and with subject matter that is readily divided under many subtitles.

A "dummy" or rough layout of the booklet showing the proportions, items of copy and art, and relative positions should foreshadow the book in every detail. The same stock should be used for the dummy as for the finished booklet in order that weight for mailing purposes may be predetermined; to this weight must be added the envelope, letter, enclosure, and calculated weight of ink. If the combined weight is more than the estimate covering postage, a reduction must be undertaken. Probably elimination of other enclosures will be found the shortest cut; a reduction in the number of pages may be feasible, or, as a final possibility, a trimming of the page may reduce the weight sufficiently. The latter practice is, however, a dangerous procedure when the whole layout has been proportioned to the page size.

House Organs

A house organ is a publication issued by a firm for the primary purpose of promoting goodwill. Although miscellaneous [2] forms, such as the blotter, booklets, envelope enclosures and novelties, including postcards, loose-leaf issues and quaint cut-outs, are used, the magazine and newspaper are the most typical and ambitious mediums.

House organs may be classified in accordance with the type of reader sought, as follows:

1. Consumer: when the appeal is made direct to the ultimate purchaser.
2. Dealer: when the retailer or jobber is the objective.
3. Employee: when a company's employees are circularized.
4. Salesman: when salesmen and agents are addressed.

[2] *See* Robert E. Ramsay, *House Organs.*

The exact nature of the house organ will depend very largely upon the reader sought and the particular purpose for its issuance. Objectives may include personalizing the business, interpreting its policy and methods, designating its place in economic life, entertaining its readers, acquainting them with current events, and summarizing useful knowledge. If there is not a real purpose behind its organization, there is no reason for the first issue, for trade magazines cover much of the general field, and, moreover, after the first few issues, the editor of a house organ is obliged to settle down to hard grubbing for copy, for by that time the enthusiasm of the president and the office boy has waned.

House organs are usually distributed without cost to the particular group the firm desires to reach. In the case of employee house organs, such as the newspapers of the Pennsylvania Railroad, an editorial staff includes representatives of workers and regional correspondents. In most instances their time is credited to their working day.

Certain physical characteristics must receive early consideration. If the organ goes to salesmen shall it be pocket size; if to dealers shall it be loose leaf for filing; if to consumers shall it partake of the dignity of the magazines to which they subscribe; if to employees shall it be easily folded and easily handled? The size of paper from which the page is to be cut must be considered, also, in order to avoid paper waste.

How often shall the paper be issued? Is there value in regular issue so that the reader may look forward definitely to its receipt or would periodicity merely result in "stuffing" of contents with editorial material?

What shall be the name? Shall it have a special cover? Shall articles be fully illustrated? Shall the cover illustration be changed with each issue to gain novelty or be retained to aid recognition? These and similar important problems must be answered in terms of each concrete case.

Whether advertisements shall be run is a debated question. If the insertion is modest, the house organ would appear to be a logical medium for advertising the firm issuing it. The vital question arises as to the publication of competitive advertising or of advertising of analogous industries and processes. To include advertising tends to establish competition with trade journals; to print competitive advertisements would appear to modify the effectiveness of the purpose for the house organ's inauguration; to print advertisements of dealers would suggest the possibility of obligation on their part.

Some agencies publish house organs which they syndicate for the use of firms in different communities. This feature is becoming prominent in the retail dry-goods field, where the magazine is imprinted with the name of the local store.

In mailing house organs, it is advisable to consult local postmasters as to methods and costs. Affixing of ordinary stamps is time-consuming and costly. Government stamped envelopes and wrappers add a neater appearance. Precanceled stamps may be obtained and the time required for the editions to pass through the post office reduced. Special permits are also granted establishing a speedy method for weighing and enumerating.

Circulation Lists

The class and quantity of circulation desired will determine the extent of the problem of developing a mailing list. If only the employees, salesmen, dealers, or regular patrons of the particular firm are to be included, the solution is fairly easy. If, however, the purpose is large, general circulation based upon numbers or purchasing power, the problem is more involved.

There are several directories of lists [3] which contain ex-

[3] *See,* for instance, Putnam, *A Directory of Mailing Lists,* and Dona, Morley and Kights, *Mailing List Directory.*

haustive suggestions. For general sources, the following summary will suggest a basis for choice and discrimination. First, the firm will decide whether the circulation is to be national, state wide, or local. Then a choice may be made as follows:

1. National: rating books, commercial and social trade directories, income-tax lists, labor records, commercial, civic, fraternal, and educational organizations, advertisers in magazines and trade journals, addressing companies.

2. State: registration lists, tax lists, secretary of state lists, license records, such as automobile-owner lists, labor reports.

3. Local: telephone, blue book, directory, tax lists, permit records, license, marriage, and building records, employees of local concerns, salesmen's reports, press clippings, customers, dealers.

With the list established, it is essential to keep it corrected. A quality list is more efficient than a quantity one.

Problems

Collect business letters and analyze them with reference to their success in gaining attention, establishing interest, creating desire, and inspiring action.

Study catalogues with reference to succinctness of description; difference in audiences to which they are likely to appeal; success in page layouts; reasons for reproduction of some commodities in color, others in black and white; use of borders, boxes, columns, and white space.

Compare booklets with reference to uses, sizes, novelty, function of front and back covers, use of center spread, nature of copy and illustration.

Construct a "dummy" for a booklet advertising a toilet article, a new printing process, an insurance policy.

Collect and classify house organs as to size, audience, proportion of news items, fiction, technical articles, special departments, humor, change of covers, appropriateness of name, advertising, whether syndicated.

CHAPTER XVI

OUTDOOR ADVERTISING

In the term "outdoor media" are usually included posters, painted boards, electric signs, street-car cards, and miscellaneous forms, such as special store fronts, motor trucks, and banners.

Probably no other form of advertising has grown so rapidly and so constructively in so short a period. In value it has probably increased tenfold in the last ten years.[1] And although there is still need of much thorough progress in the beautifying of signboards and care in their location, in order that they may not interfere with scenic views or traffic safety, it is evident, in reviewing the development, that evolution has been rapid since the period of prevalent patchwork signs.

Posters

The term "poster" is applicable to all bulletins or placards printed or lithographed as distinct from painted signs. It is the form used most extensively in national advertising because of the opportunity of duplication for different locations. Street-car cards are included in this category, but this medium of advertising has become so specialized that it is logically treated separately.

Sizes

Posters have been standardized in three sizes, designated "eight sheet," "sixteen sheet," and "twenty-four sheet." A "sheet" is a size of paper measuring twenty-eight inches

[1] *See* W. Lippincott, *Outdoor Advertising.*

high by forty-one inches long, including the white margin for overlapping with other sheets.

1. *Eight sheet.* Six feet, eight inches wide, by eight feet, ten inches high; four sheets high by two wide.

2. *Sixteen sheet.* Thirteen feet, two inches wide, by eight feet, ten inches high; four sheets high by four wide.

3. *Twenty-four sheet.* Nineteen feet, eight inches wide, by eight feet, ten inches high; four sheets high by six wide. This is called the "AA" size, and is mounted upon a panel twenty-five feet long by eleven feet high, a margin surrounding the poster and setting it off from the frame.

These standardizations, termed "stands," have improved the posting by eliminating much of the haphazard in size, style, and position.

Advantages

Certain characteristics claimed as advantages for poster advertising may be summarized as follows:

Position.—Its prominence on highway and street attracts attention comparable to the front page of a periodical.

Size.—Its dimensions favor a distant view and permit of large type and proper spacing for quick reading.

Color.—Lithography makes available color shading which permits of delicate or mass effects and enables harmonizing or contrasting with the environment.

Circulation.—Space may be obtained for local, regional, or national campaigns.

Repetition.—Men and women going to work or shopping pass the same site daily and gain the effect of restatement of the appeal.

Permanence.—While a periodical may be thrown away, the poster structure is not subject to individual whim.

Economy.—It is claimed that this is the cheapest medium for advertising, that the maximum charge is probably twenty cents per thousand of circulation.

Exclusiveness.—That each showing is isolated by its frame from every other and that the limited number of posters at any one place is a distinct advantage.

Trade Influence.—The poster encourages the dealer and salesman, for it is as forceful a reminder to them as to customers.

Outdoor Advertising Companies

Three types of companies are engaged in this branch of advertising: solicitors or space jobbers who rent and then sublet space, control about 90 per cent of the business; posting companies usually owning boards on leased space; and agencies handling the complete service of preparing posters and placing them.

The Poster Advertising Association with a membership of 1,400 posting companies in 9,000 communities has been instrumental in improving the methods of outdoor advertising and the quality of posters. It has agreed upon standard specifications for the steel and wood "AA" boards and has set requirements for its member agencies covering business practices, conditioning of boards and premises, methods and rapidity of posting, and service in terms of accommodations and quantity of space in local regions.

Posters remain in place for a minimum of one month. The number of boards available for any one client is usually designated as "full" or "intensive," "half-run," and "quarter-run" showings.

Full showing: a sufficient number of boards in locations that should reach the entire local population in 30 days.

Half run: an adequate or representative showing, gauged as half of a full run, located to reach the principal trade arteries and most of the public.

Quarter run: boards set to prove one half as effective as a half run; usually available only in cities of 50,000 or more.

In Figure 33 billboards are reproduced.

Street-Car Advertising

Sizes

Street-car cards are normally twenty-one by eleven inches for insertion in the average electric railway; however, one, two, and three sheet posters are used at surface, subway, or elevated stations and cards of special sizes are adapted to busses and ferries.

Control of Street-Car Advertising

It is estimated that the number of people served daily by approximately 60,000 cars in the United States is thirty million. The reader potentiality, then, is extensive.

One agency controls the space of almost all the surface lines in this country. With this concentration the method is highly systematized. The minimum insertion period is one month; national contracts often cover a greater period, frequently with arrangements for monthly changes in copy. As in the case of poster advertising, full, half, and quarter showings are recognized.

The average street car has thirty spaces for cards of the standard size; subways and elevated railways have more space and busses less. Of the space available in the street cars, national advertising is commonly allotted approximately two-thirds.

Advantages

In addition to the advantages claimed by poster advertising, the following additional points are appropriate:

Circulation.—The audience, composed of the street-car passengers, is compelled to spend a certain period of its time in the presence of the advertisements, for the advertisements travel with the passengers. The number of passengers carried by any line is readily checked by reference to the reports of state transit commissions.

Attention Value.—Passengers are forced at intervals, if

for no other reason than modesty, to turn their attention from observation of fellow passengers to the study of cards; the proximity of these advertisements to the reader and the size of the cards combine to invite careful perusal.

Disadvantages include crowding and seating arrangements. Where seats are transverse, facing the front of the car, the value of cards on the sides is lessened.

Modern car cards are shown in Figure 30, in contrast to early examples shown in Figure 29.

Electric Display

Electric signs include the commercial variety, bearing the firm name and illuminated for night showing, and spectacular signs, the sparkling, moving display of the "Great White Way."

Several large outdoor agencies now lease space for electric displays upon a basis similar to poster location.

With their brilliance, motion, size, novelty of design and color, the electric signs are recognized as a strong advertising medium; a few advertisers are willing to invest for one sign as high as $9,000 a month rental.

The maze of electric signs on Broadway, New York City, is pictured in Figure 32.

Painted Display

Painted bulletins, used most frequently in local advertising, include boards erected, bulletins painted upon walls, and commercial signs.

Erected bulletins are classified according to position and location such as:

High-Spot City Bulletins.—On roof or front of buildings or in ball parks; surface of solid metal, repainted two or three times annually.

City Deluxe Bulletins.—Selected locations, frequently with landscape gardening.

Regular City Bulletins.—Facing street-car lines and heavy traffic.

Store Bulletins.—Usually attached to walls.

Special Highway or Boulevard Bulletins.—Raised frames, lattice.

Special Cut-out Highway Bulletins.—Representing figures or designs.

Regular Highway Bulletins.—Between cities and suburbs.

Deluxe Railway Bulletins.—Adjoining stations or station parks.

Painted Bulletins.—Usually leased separately.

Factors Influencing Cost of Outdoor Advertisements

Items considered in calculating costs and charges for the various forms of outdoor advertising are:

1. *Circulation.* An estimate of the percentage of the population in the region likely to come within reading distance.

2. *Size and class of structure.* In addition to mere size, the kind of bulletin or card and the elaborateness of its construction or environment.

3. *Impression value.* This item is based upon a gauge of general location devised by the agencies; relative values are quoted in terms of the percentage of perfection. The factors included in this standard are:

(*a*) Approach and individuality: extent of straightaway in front of sign and traits peculiar to this bulletin.

(*b*) Angle of board: with reference to highway.

(*c*) Angle of vision: with reference to highway and contour and topographical features of the land.

(*d*) Buying power: value of neighborhood.

(*e*) Exceptional location: such as at apex of ascending road or at the elbow of a sharp bend.

4. *Attention value.* The prominence or isolation of the individual bulletin with reference to a hundred per cent

standard; the density of traffic is a consideration here, also, a lighter traffic offering the individual a greater opportunity to read.

5. *Miscellaneous factors.* High rental or purchase price, overhead or upkeep and service.

Foster and Kleiser Company of San Francisco uses the following price formula: "the selling price per month for any bulletin is the effective circulation, or the number of people who have an opportunity to see the bulletin in one month, multiplied by a net price per one thousand circulation. The net price per one thousand circulation is the base price which is determined by the class and size of the bulletin minus a double discount. The amount of the first discount is determined by the percentage the impression value is below 100 per cent, and the amount of the second discount by the percentage that the attention value is less than 100 per cent." [2]

The General Appraisal Company certifies circulation figures based upon actual counts of passers-by over a period of a month. Total figures are reduced to "effective circulation." In the case of street cars, automobile passengers and pedestrian traffic, effective circulation ranges between one-fourth and one-half of the total.

Other charges include sketches, lithographing, material, labor, and whether the order is a duplicate or special.

Problems

Try an interesting experiment in recall values of car cards. Carefully read all cards on one side of a car or section. Count the number you have read. Twelve hours later jot down the following items:

1. Names of products.
2. Names of firms.
3. Illustrations.

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[2] Quoted from W. Lippincott, *Outdoor Advertising.*

4. Slogans or catchwords.
5. Color combinations.

Compare your notes with the cards.

Notice billboards which are in harmony or contrast with their environment.

Find a product advertised in two or more outdoor mediums and compare the appeals with reference to:

1. Distinctiveness of copy.
2. Differences of illustrations.
3. Relative total appeal values.

CHAPTER XVII

RETAIL ADVERTISING

Retail advertising is doubtless the most directly influential and quantitatively the most important. It is the principal financial support of newspapers. As contrasted with national advertising its purpose is the immediate sale of goods or services and its timeliness competes to a degree with the daily news. Because of its local nature, retail advertising can indicate in concrete terms when and where the article may be obtained and at what cost.

Department-Store Advertising

With its broad, inclusive appeal, the department store assumes a place of primary importance in the field of retail advertising. Its variety of products, from pins to bungalows, covers most of the physical wants of adult and child, with a correspondingly wide personal interest in its advertisements.

Mediums Used

Mediums employed by the department store include the newspaper, window display, electric signs, theater programs, booklets, street-car cards, billboards, catalogues, magazines, and letters.

1. *Newspaper.* Most large stores insert daily advertisements in all the important newspapers in the city. The amount of space varies, but some stores take regularly a full page with additional space for special offers and upon special occasions two pages. With the pressure of preparing large daily advertisements, careful checking of prices and

other offers is essential in order to safeguard against serious errors; frequently, employees are offered a reward for the discovery of misquotations or typographical errors.

Examining an evening newspaper on a day of no unusual importance, about the middle of May, we find that eleven department stores in New York City used a total of more than eight pages in each of four papers. Of these advertisements there were a full page and an additional four columns used by one store without a single illustration.

Department-store advertisements are concerned primarily with immediate sales and consequently develop a news type of appeal dealing with sales items, prices, and store occurrences. In addition, however, it is essential to retain the goodwill of their clients and gain the interest of new customers. To this end occasional general publicity features are used. An instance is the short editorial appearing with the daily Wanamaker advertisements. Special topical interests, such as seasonal styles or holidays, and periodic changes in trade conditions, are stressed.

The price appeal is a feature of local advertising. With the keen competition in retail trade the purchasing public tends to buy more shrewdly. Bargains, the magnet of department-store advertising, draw the customer to the store through the particular department featured and then counter display and salesmanship create interest in further purchases. It is required by the management that specific reasons be given the public for every reduction, for it is evident that lowering of price tends to create suspicion as to quality. Many stores follow the policy of stating the previous price as well.

An interesting policy of Macy & Company, New York City, is expressed in the slogan, "Lowest Prices in the City." Backing a guaranty to undersell other department stores on all small articles, Macy's offers to refund the difference plus an additional percentage upon proof by a customer that

an article could have been obtained more reasonably elsewhere.

Space allotted to departments is determined upon the basis of sales and of constant or periodical demands for their products. This is a field for interesting experimental research. For instance, the buyer of a shoe department is of the opinion that advertisements for children's shoes bring best results when inserted in a Friday morning paper, although the sales are not made until Monday; women's shoes, he believes, are best advertised on Tuesday. These are problems of real importance which require scientific analysis.

Usually the copy for an advertisement is the same for all papers. Occasionally, however, an attempt is made to vary where evidence of distinct difference in reader appeal is available. The name of the store usually appears at the top of the advertisement because there is a tendency upon the part of readers to become patrons of particular stores. In order to take advantage of the position of effective memory value at the end, some stores reproduce their names both top and bottom. The name always appears in a standard type or signature for purposes of identification. McCreery, moreover, uses only Bodoni type throughout its advertisements. Most stores try to obtain approximately the same page and position every day.

Many of these facts are illustrated in Figures 17 and 18.

2. *Window Display.* Window display in the estimation of the retailers compares favorably in value with newspaper advertising. Although the relative values of advertising mediums are impossible to determine without scientific investigation on a large scale, it is interesting to note the judgments of retailers. In six trades a total of 3,000 retailers estimated the value of windows [1] as compared with all mediums as follows: hardware, 75 per cent; dry goods, 68

[1] Reported by A. T. Fischer in *Window Display.*

per cent; haberdashery, 64 per cent; drug, 52 per cent; grocery, 51 per cent; confectionery, 38 per cent.

Window display has become an art [2] requiring careful training and constant alertness to changing values. In analyzing the elements, the following items should be considered:

(*a*) Unity. No irrelevancy should be permitted in a display. Each section of the window should display one article or class of articles with a centralized theme or treatment. The usual hardware window is a typical violation with its conglomerate appearance.

(*b*) Simplicity. No distractions from the central plan should occur as the result of elaborate detail, brilliancy of color, or novelty of arrangement. Directness of appeal is always the safest when glimpses are so fleeting.

(*c*) Naturalness. Probably the surest way of obtaining unity and simplicity is by an arrangement of the study in the most natural manner; many articial figures used in window displays were best omitted or posed frankly as wax models instead of as disappointing mimics of humans.

(*d*) Color. Color harmony must be observed and carefully graded toward centering of attention upon the important object; seasonal changes offer opportunity for studies in color.

(*e*) Background. A background of neutral color unornamented is most likely to throw the window picture into relief and give a vivid impression; a background should not be omitted, unless the purpose is to draw attention from the window to something else attractive in the store interior.

(*f*) Floor. The floor of a window should never be neglected but should be treated as a background for the articles featured.

(*g*) Mechanical devices. Since motion is an important

[2] For valuable discussion *see* E. G. Routzahn, *Traveling Exhibits,* and *A. B. C. of Exhibit Planning.*

factor in attracting attention, mechanical devices are particularly important; should the device be the article on sale, its use can be shown by motion; any device, however, which detracts from the central feature is best eliminated.

(*h*) Price display. Price and bargains are always interesting but should be used delicately; if the price is high, it would probably be preferable to omit its mention until the customer is invited into the store through the quality attraction of the article itself; when a price is overdisplayed, the effect is cheapened.

(*i*) Direct relation to products in the store. If the goods featured are not on sale in the store, the appeal is weakened; if the window suggestion is too remote it will not tempt the observer indoors; the purpose of the window is to invite examination of the articles for sale.

3. *Other Mediums.* The newspaper and window are the two most important mediums to department stores. The electric sign and theater program are used regularly, but since they do not assume large proportions in this field, their discussion has been reserved for other chapters. Booklets are frequently wrapped in packages, mailed with statements and form letters or placed on the counter for general circulation. Street-car cards and billboards are largely used; they are discussed under outdoor advertising. Catalogues have not returned to their pre-war importance, although many large department stores use them in a large mail-order business. The magazine is seldom used, the few exceptions including the insertion of clothing advertisements in journals of the *Vogue* and *Vanity Fair* type or the offering of books in high-class periodicals.

Advertising Budgets

It is estimated that two New York department stores each appropriate more than $700,000 annually for advertising; that eight stores in New York, Philadelphia, and Boston

TYPICAL RETAIL DEPARTMENTAL ADVERTISING BUDGET[3]

	Per cent
Yard Goods and Accessories	
High	
Dress goods	2
Wash goods	2
Low	
Notions and dressmakers' supplies	1
Average (seven groups)	1½
Women's and Children's Ready-to-wear	
High	
Girls' apparel	3½
Low	
Women's and misses' coats	2
Corsets	2
Average (thirteen groups)	2¼
Dress Accessories	
High	
Hair goods	4
Low	
Gloves	1½
Average (twelve groups)	2⅓
Household Lines	
High	
Furniture	5
Low	
Art needlework	1½
Average (seven groups)	2⅘
Men's and Boys' Apparel	
High	
Men's clothing	5
Low	
Men's furnishings	2½
Average (five groups)	3 7/10

spend more than $300,000 each. These expenditures represent from two to five per cent of the total sales of these stores.

Appropriations are detailed according to the advertising

[3] By S. L. Silverstein, Rosenbaum & Co., Pittsburgh, reported by National Retail Dry Goods Association.

element, such as art work, the medium, and the particular departments of the store.

Taking the window as an example of medium appropriation, a Chicago department store rates the daily value of its twenty-one windows as follows: two windows at $100; two at $20; eight at $16; two at $15; five at $10; one at $9.50, and one at $5. These charges are entered against the department using the space.

A departmental advertising budget based upon an expenditure of 2½ per cent of total annual sales shows the interesting estimates quoted on the preceding pages.

Preparing the Advertisement

Department stores usually prepare their advertisements two to seven days in advance of publication, thus giving time for careful checking and revision. The process of advertising includes the following steps:

1. The department buyer fills out a data sheet or "buyers' request" for an article he desires advertised, giving style, quality, and price.

2. The copy writer constructs his appeal from these data and returns it to the buyer for his critical study.

3. In the interval the article has been sent to the advertising department where sketches are made.

4. A layout is prepared showing the size and position of the advertisement of this particular article with reference to the total space.

5. Copy is revised according to criticisms and space allotment, given a number corresponding to its position on the whole layout and sent with the other copy to the paper.

6. When the first proof arrives from the printer it is corrected by the proofreaders, submitted to the buyer, passed upon by the advertising manager's office and returned to the printer. A final proof follows the same procedure.

Observers are employed by many department stores to

visit competitor establishments to check prices and qualities and observe methods and interesting features. The results of their findings are available for the use of the advertising department.

Careful records of proofs, costs, response, art work, competitor practices, and suggestions are filed by most stores. These are used in the deliberations of the executive council in determining future policies.

Retail Clothiers

Retail clothiers of large cities are second to department stores as advertisers. Recent studies would indicate that there is a peak in the growth of this trade beyond which the return per dollar of expenditure becomes increasingly less. This finding, if verified on a large scale, would indicate that there is a definite limitation in advertising expenditure for each establishment, for to increase patronage beyond the highest efficiency point would require additional outlay for rent, plant facilities, and other overhead which would not bring a corresponding return, and ultimately might actually reach the point of cutting into earlier profits. Further study might eliminate much waste in current expenditures.

Advertising in this trade employs the newspaper, billboard, electric sign, sales letters, street-car cards, theater programs, and booklets or broadsides. Much of the material is prepared by manufacturers of the clothing handled by the retailer; such aid to the dealer is discussed in detail in the next chapter.

Small Retailer

Small independent retailers are at a disadvantage in competitive advertising because they cannot command the skill which large retailers, and particularly department stores, can afford to employ. When the retailer constructs his own advertisement it is generaly unskilled and frequently is re-

vised by an employee of the newspaper office in hackneyed phrases.

There are two alternatives available to many retailers. Many manufacturers coöperate in preparing advertisements and providing the material at cost. The other service is syndicated advertising prepared by an agency for particular trades. The same advertisement will fit the requirements of all hardware dealers, for instance, and may be purchased at low cost because of its duplication for many hardware retailers in other communities. This service usually includes cuts as well as copy and layout.

Problems

Analyze newspaper advertisements of department stores with reference to relative total and full-page space in morning and afternoon papers; difference in morning and evening appeals; seasonal sales; nature of illustrations; type family and variations in sizes; use of borders and panels; relative space allotted to women's, men's, children's, and general goods.

Compare the number and kind of national and local advertisements in theater programs.

Analyze the qualities of several retail windows.

CHAPTER XVIII

ADVERTISING AIDS FOR THE DEALER

Advertising as a Means of Eliminating the Middleman

Where a marketing struggle has developed between manufacturer and jobber the former has increasingly adopted advertising as a weapon in eliminating the jobber and in selling direct to the retailer. In retaliation, many jobbers have become manufacturers. Advertising nationally in general mediums, the manufacturer has endeavored to reach the consumer in order to compete favorably in the local market.

In both of the processes indicated above, the retailer is directly involved. Except when goods are sold by mail, through house-to-house canvass or by manufacturer's branch stores, the local retailer handles the sales. When it is a struggle for the elimination of a jobber, it may affect a personal and business relationship which has been of long standing. When it is an attempt to reach the consumer, it is an appeal over the head of the retailer who thinks in terms of personal patronage.

The retailer loses his independence to the extent to which the manufacturer has been able to persuade the customer to ask for the particular brand. He is forced to handle that brand and the prestige of his recommendations is lessened. Moreover, with the increased standardization of goods and their branding, the retail price tends to become stabilized, the retailer's profit decreased and his ability to cut prices greatly modified. It is no wonder that many retailers have viewed these tendencies with alarm and have met manufacturers' advances with suspicion.

It is this actual or potential hostility which the manufacturer should eagerly alleviate. Under present merchandising conditions he is dependent upon the retailer for the actual disposal of products. It is his part, then, to coöperate, to avoid all misunderstanding. At the present time various methods are being adopted. The manufacturer is directing inquiries to the retailer; he is providing advertising features for the local merchant's use and sharing the expense or bearing it in full; he is sending trained salespeople to assist in the retail store; and he is offering service of value in the conduct of the local business, such as installation of accounting systems, surveys of local markets, and advice upon credit facilities.

Planning the Advertisement with the Dealer

The progressive manufacturer will endeavor above all to see his advertising from the viewpoint of the retailer. If the advertising is to be national, the local point of contact must still be the foundation. Dealers should be shown the advertising prospectus in terms of mediums, space, illustrations, and copy appeal. They should be invited to state preferences and make suggestions. If a local campaign is planned, conferences with dealers are essential. Personal contact is always preferable, but when that is impracticable, concise and specific letters, enclosing "proposed schedule and program" and a short questionnaire to draw criticism, are a valuable substitute.

Eliminating Waste

Immense waste is an unfortunate and inexcusable feature of dealer aids. The motivation is competitive effort to gain the attention of the local merchant. Emphasis appears to have been placed upon quantity and bulk rather than upon quality and temperance. Most retailers find it impossible to peruse the huge quantity of such mail that reaches them.

In addition to excess correspondence, a manufacturer's offer of service is often in terms too optimistic to be fulfilled. Overstatement of beauty and serviceability leads to excessive orders and to disappointment upon the receipt of the feature, a condition conducive to consignment to the waste-basket. A salesman's estimate of the needs of a dealer, moreover, is characteristically optimistic and when his order is filled without the agreement of the retailer a certain waste is practically automatic. And waste, whatever the method, is not only objectionable from the economic standpoint, but is also directly detrimental to the manufacturer, for it creates an adverse state of mind toward the particular product and firm involved.

Forms of Dealer Aids

The kinds of assistance offered the retailer are varied, progressing from printed advertising material to advice upon business practice and prospective conditions. They are summarized below by items.

Periodical Advertising

Manufacturers commonly coöperate with dealers in newspaper, street-car, poster, and painted-board advertising. The retailer will be offered sample advertisements which he may adopt; or the manufacturer may insert the advertisement and include the names of all local dealers; or expense may be shared by the two. In connection with newspaper advertisements, cuts and electrotypes are sometimes prepared in quantity and loaned or sold to the local merchant.

Signs

Signs for window or counter display are frequently provided at the expense of the producer of the product. Some manufacturers offer metal or electrical signs bearing the

name of the dealer and the trade name of the commodity; usually this expense is shared.

Window Exhibits

Principles of window arrangement are discussed in the previous chapter on retail advertising. It is the part played by the manufacturer that is of interest here. The retailer usually is considered to have made his contribution when his window is placed at the other's disposal. In large communities the manufacturer not alone provides an elaborate display, but also sends a crew, working on schedule, to install exhibits in retail windows made available by previous agreement. By scheduling the use of windows for a definite period the manufacturer is more likely to escape the danger of having his products displayed with many others in the same window.

Demonstration and Sampling

The method of the circus "barker" modernized and purged of much of its objectionable features is developed for special demonstrations in retailing. Object lessons, exemplification of the construction of a utensil or the method of its operation, are always of great interest to the crowd.

The dealer's attitude toward the demonstrator and the gift of samples depends very largely upon his previous experience with this form of advertising. If he is convinced that desirable consumers will be attracted to his store and that other goods on his shelves will be sold directly or indirectly, then he will probably be receptive, provided he is assured that the crowds and the paraphernalia of the demonstrator will not block the way to customary sales.

Sampling has the advantage of direct appeal to a human sense. But it has the disadvantage of expensiveness. To give even small quantities of products away requires a large

capital outlay and incurs a waste which it is difficult to minimize. Children are an ever-present problem in the procedure. If they could be persuaded to carry the sample home to their parents, they would prove valuable agents, but their curiosity and appetites must be assuaged and from their viewpoint postponement for home consumption is too dubious an undertaking.

Cases and Fixtures

There was a period when competition for dealer coöperation was largely in the form of cases for attractively presenting the particular product or of fixtures for holding products or cards. This competition became so severe that the method has been eliminated largely by the elaborate and expensive nature of the case or fixture required to retain a favorable competitive position.

Souvenirs and Specialties

The retailer was stimulated at one time by varieties of souvenirs, models, and specialties. These "prizes" were in the form of presents to the retailer or offered in connection with the consumer's purchase. It gave the impression of a "bonus," or extra value in addition to the quantity and quality of the product. The souvenir and specialty business is still enormous, but its wide application to products is no longer observable. Coupons or stamps are possibly the best known present forms.

Exhibit and Exhibition

An exhibit is a small, unified exhibition. It should have the simplicity of a good window display. It must be built for quick observation and comprehension by the stroller passing the booth. It is a form of art [1] that has reached a high stage of development in the publicity of philanthropic

[1] For clear, elementary presentation *see* E. G. Routzahn, *A. B. C. of Exhibit Planning.*

and educational organizations, but has not reached its prime in commercial advertising. In the latter field there is still an absence of realization of its potentialities.

An exhibition is usually a fair or exposition containing the displays of many firms. When it is applied to the advertising of a single firm it has reference to a multiple exhibit diversified as to subjects but unified as to theme.

An exhibit or "booth" gives the manufacturer a distinct opportunity to create trade for and gain the goodwill of the local merchant. The retailer should be consulted with reference to the nature of the exhibit and should be enlisted in a program to follow up the publicity which the booth will bring. The names of retailers should be used in connection with the display whenever possible and both enquiries and enquirers should be referred to the appropriate store.

If literature is distributed, care should always be had that it is "given," not "lifted." Children are always collecting booklets which may not get beyond the door. Every one prizes more highly the gift which the giver seems to value. Moreover, when self-help is permitted, a table or rail easily becomes littered and makes a negative impression upon the observer.

Booklets and Circulars

Special problems of booklet construction are considered in Chapter XV. So far as they are novelties for appropriate distribution, such as calendars, blotters, diaries, and memoranda, they belong to the souvenir classification. Company house organs are sometimes delivered to consumers through dealers.

When booklets are prepared for the retailer to distribute from his counter or through his delivery, the manufacturer must realize that the local merchant is not merely a forwarding agent. It must be a retailer's approach and a retailer's viewpoint and should link the store's service and the

storekeeper's personality with the product. Consequently, the booklet must be concise and interesting and should have a definite proposition to offer. If it has a reason for its creation it should have a feature assuring its retention by the customer—a cumulative offer of service, an attractive cover or use.

Particular care should be taken not to oversupply the dealer with booklets. If possible, an estimate should be made by the manufacturer, and the retailer should then be asked if he can use this number; he will not resent a graceful reference to the value of the booklet and the need for economy.

Sales Letters

Sales letters already printed are frequently offered the local merchant for addressing to his customers or are sent by the producer to lists provided by the retailer. They are usually appropriate to some occasion such as a holiday, a seasonal change in habit or garment, or an event of importance to the individual, such as anniversary or marriage.

Motion Picture

As an aid to local merchandising the motion picture has been used with varying effect. At first a novelty, commercializing of the picture became so common that the public showed antagonism to the tendency to "rope it in." Where successfully undertaken, it is featured as a work of art and the advertising is limited to the name of the producing firm. This is exemplified in the picture, "Nanook of the North" filmed by Revillon Frères.

Pictures are distributed nationally through regular agencies or locally through agent, dealer, or organization, such as a school. Some films are designed merely to instruct salesmen and the force of retailers or jobbers in the processes of manufacturing and selling the goods.

The film has the advantage of enjoying a position as the most popular of mediums. It also permits of display in action and use. It may be made entertaining as well as instructive and convincing. The greatest care must be had, however, not to deceive the audience by leading up to a dramatic climax and then taking advantage by flashing an advertisement of the product or firm. The public ultimately resents such a procedure.

Contests

Manufacturers, either in connection with a national program or merely as a local affair, frequently stage a contest about their product. The value of most of these contests is dubious, because of the ephemeral nature of the interest aroused and the frequent absence of any relationship between the contest and the product. There is no apparent connection, for instance, between an automobile and the number of peas in a hogshead. When a contest is used, the dealers who are to handle the product in the future should be made central figures in the procedure.

Special Services

Some national advertisers are connecting their sales effort with direct business assistance to their retailers. This service is varied and in some cases includes direction of local sales people through visiting instructors or instruction by mail. Several firms have provided cost and accounting systems for local dealers. In a few cases national houses have attempted to keep the local merchant informed not alone of the tendencies in the particular trade, but, in addition, of potential movements in industry and commerce as a whole.

Concrete Illustrations

In illustration of some of the items mentioned above, the services of two clothing manufacturers are of interest.

B. Kuppenheimer & Company introduced a correspondence course of ten lessons in salesmanship, which it offered free of charge to sales people in men's departments of retail stores. All replies to questions in the course were carefully graded and diplomas were awarded for successful completion of the course.

Hart, Schaffner & Marx use dealer campaigns during the spring and fall seasons, consisting of the following items:

1. Style book displaying the dealer's name sent to consumers on the dealer's mailing list.

2. Two weeks' newspaper campaign stressing style, quality, and price. In addition, advertising copy, layouts, and cuts are offered without charge, the cuts to be returned to the firm.

3. Personal letters to select list of customers provided by retailers; they are constructed to appeal to special groups, such as working men, professional men, college men, high-school boys, automobile owners, mothers, farmers.

4. Business advice and modern business methods are summarized for the local merchant in booklet form, covering the following topics:

(*a*) System of perpetual inventory

(*b*) Relation of the advertising appropriation to income

(*c*) Barometer of business conditions for the retailer; a study made by Dr. Horace Secrist, Director, Northwestern University Bureau of Business Research

(*d*) Methods of developing a mailing list

(*e*) Advantages of concentrated buying

(*f*) Suggestions for organizing a business

Problems

Observe and pass judgment upon a variety of dealer aids displayed down town.

Criticize the displays in an exhibit or fair.

APPENDIX

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